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THE

POETICAL WORKS

OF

JOHN MILTON.

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THE

POETICAL WORKS

OF

JOHN MILTON,

WITH NOTES OF VARIOUS AUTHORS.

TO WHICH ARE ADDED ILLUSTRATIONS,

AND

SOME ACCOUNT OF

THE LIFE AND WRITINGS OF MILTON,

BY THE REV. HENRY J. TODD, M.A. F.A.S.
RECTOR OF ALLHALLOWS, LOMBARD-STREET, &c.

THE SECOND EDITION, WITH CONSIDERABLE ADDITIONS,

AND WITH

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IN SEVEN VOLUMES.

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THE

THIRD, FOURTH, FIFTH, SIXTH, SEVENTH, AND EIGHTH BOOKS

OF

PARADISE LOST.

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THE

THIRD BOOK

OF

PARADISE LOST.

THE ARGUMENT.

God, ſitting on his throne, ſees Satan flying towards this world, then newly created; ſhows him to the Son, who ſat at his right hand; foretels the ſucceſs of Satan in perverting mankind; clears his own juſtice and wiſdom from all imputation, having created Man free, and able enough to have withſtood his tempter; yet declares his purpoſe of grace towards him, in regard he fell not of his own malice, as did Satan, but by him ſeduced. The Son of God renders praiſes to his Father for the manifeſtation of his gracious purpoſe towards Man: But God again declares, that grace cannot be extended towards Man without the ſatisfaction of divine juſtice; Man hath offended the majeſty of God by aſpiring to Godhead, and, therefore, with all his progeny, devoted to death, muſt die, unleſs ſome one can be found ſufficient to anſwer for his offence, and undergo his puniſhment. The Son of God freely offers himſelf a ranſom for Man: The Father accepts him, ordains his incarnation, pronounces his exaltation above all names in Heaven and Earth; commands all the Angels to adore him: They obey, and, hymning to their harps in full quire, celebrate the Father and the Son. Mean while Satan alights upon the bare convex of this world's outermoſt orb; where wandering he firſt finds a place, ſince called the Limbo of Vanity: What perſons and things fly up thither: Thence comes to the gate of Heaven, deſcribed aſcending by ſtairs, and the waters above the firmament that flow about it: His paſſage thence to the orb of the ſun; he finds there Uriel, the regent of that orb, but firſt changes himſelf into the ſhape of a meaner Angel; and, pretending a zealous deſire to behold the new creation, and Man whom God had placed here, inquires of him the place of his habitation, and is directed: Alights firſt on mount Niphates.

PARADISE LOST.

BOOK III.

HAIL, holy Light, offspring of Heaven firſt-born,
Or of the Eternal coeternal beam

Ver. 1. *Hail, holy Light,* &c.] Our author's addreſs to Light, and lamentation of his own blindneſs, may perhaps be cenſured as an excreſcence or digreſſion not agreeable to the rules of epick poetry; but yet this is ſo charming a part of the poem, that the moſt critical reader, I imagine, cannot wiſh it were omitted. One is even pleaſed with a fault, if it be a fault, that is the occaſion of ſo many beauties, and acquaints us ſo much with the circumſtances and character of the author. NEWTON.

We may compare Taſſo's addreſs to Light in his *Il Mondo Creato,* Giorn. 1.

" O belliſſima luce, o luce amica
" Della natura, &c."

Or the addreſs to Light in Sylveſter's *Du Bartas,* edit. 1621, p. 12.

" All hail, pure lamp, bright, *ſacred,* and excelling,
" Sorrow, and care, darkneſs, and dread repelling—
" Mother of Truth, true Beauty's only Mirrour!
" *God's eldeſt daughter!*" DUNSTER.

Ver. 2. *Or of the Eternal coeternal beam*
May I expreſs thee unblam'd?] Or may I without

May I expreſs thee unblam'd? ſince God is light,
And never but in unapproached light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright eſſence increate.
Or hear'ſt thou rather pure ethereal ſtream,

blame call thee, the coeternal beam of the Eternal God? The ancients were very cautious and curious by what names they addreſſed their deities, and Milton in imitation of them queſtions whether he ſhould addreſs the Light as the firſt-born of Heaven, or as the coeternal beam of the Eternal Father, or as a pure ethereal ſtream whoſe fountain is unknown: But as the ſecond appellation ſeems to aſcribe a proper eternity to Light, Milton very juſtly doubts whether he might uſe that without blame. NEWTON.

In his *Samſon Agoniſtes*, he gives to Light the firſt of theſe appellations, "O *firſt created* beam!" TODD.

Ver. 3. ——————— *ſince* God is light, &c.] From I. *John* i. 5. "*God is light.*" And I. *Tim.* vi. 16. "Who only hath immortality, *dwelling* in the *light*, which *no man can approach* unto." NEWTON.

Ver. 6. *Bright effluence of bright eſſence increate.*] What the Wiſdom of Solomon ſays of *Wiſdom*, Milton applies to *Light*. See ch. vii. 25, 26. "She is a pure influence flowing from the glory of the Almighty: She is the brightneſs of the everlaſting light." NEWTON.

Ver. 7. *Or* hear'ſt *thou rather.*] Or doſt thou rather hear this addreſs, doſt thou delight rather to be called, *pure ethereal ſtream?* An excellent Latiniſm, as Dr. Bentley obſerves, Hor. *Sat.* II. vi. 20.

"Matutine pater ſeu Jane libentius *audis?*"

And we have an expreſſion of the ſame kind in Spenſer, as Dr. Newton remarks, *Faery Queen*, i. v. 23.

"If old Aveugle's ſons *ſo evil hear.*"

See alſo Milton's *Areopagitica;* "For which Britain *hears ill* abroad." And the note on ver. 25, Ad Salſillum.. TODD.

Whoſe fountain who ſhall tell? Before the ſun,
Before the Heavens thou wert, and at the voice
Of God, as with a mantle, didſt inveſt
The riſing world of waters dark and deep,
Won from the void and formleſs infinite.
Thee I re-viſit now with bolder wing,
Eſcap'd the Stygian pool, though long detain'd
In that obſcure ſojourn, while in my flight
Through utter and through middle darkneſs borne,

Ver. 8. Whoſe fountain who ſhall tell?] As in Job xxxviii. 19. "*Where is the way where light dwelleth?*" HUME.

Ver. 10. ——— *as with a* mantle *didſt* inveſt
The riſing world, &c.] See note, B. 1. 207. But Milton, perhaps, had the following paſſage of *Job* in view, xxxviii. 9. "I made the cloud *the garment* thereof and thick darkneſs a ſwaddling-band for it." TODD.

Ver. 11. *The riſing world of waters dark and deep,*] For the world was only in a ſtate of fluidity, when the light was created. See *Gen.* i. 2, 3. The verſe is plainly formed upon this of Spenſer, *Faer. Qu.* i. i. 39.

"And through the *world of waters* wide and *deep.*" NEWTON.

But Milton's exact combination occurs, as Mr. Dunſter alſo notices, in Drayton's *Polyolb.* S. ix.

"The hanging rocks, and vallies *dark* and *deep.*" TODD.

Ver. 12. *Won from the void and formleſs infinite.*] *Void* muſt not here be underſtood as *emptineſs,* for Chaos is deſcribed full of matter; but *void,* as deſtitute of any formed being, void as the earth was when firſt created. What Moſes ſays of that, is here applied to Chaos; *without form and void.* A ſhort but noble deſcription of Chaos, which is ſaid to be *infinite,* as it extended underneath, as Heaven above, infinitely. RICHARDSON.

Ver. 16. *Through* utter *and through* middle *darkneſs,*] Through Hell, which is often called *utter* darkneſs; and through the great gulf between Hell and Heaven, the *middle* darkneſs. NEWTON.

With other notes than to the Orphéan lyre,
I ſung of Chaos and eternal Night;
Taught by the heavenly Muſe to venture down
The dark deſcent, and up to re-aſcend,
Though hard and rare: Thee I reviſit ſafe,
And feel thy ſovran vital lamp; but thou
Reviſit'ſt not theſe eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop ſerene hath quench'd their orbs,

Ver. 17. *With other notes*, &c.] Orpheus made a hymn to Night, which is ſtill extant; he alſo wrote of the creation out of Chaos. See *Apoll. Rhodius*, i. 493. Orpheus was inſpired by his mother Calliope only, Milton by the *heavenly Muſe;* therefore he boaſts that he ſung with *other notes* than Orpheus, though the ſubjects were the ſame. RICHARDSON.

Ibid. ——————— *the Orphéan lyre,*] Mr. Warton ſays that the epithet is perfectly Grecian, and the combination literally from Apollonius Rhodius: See his note, *Eleg.* vi. 37. But "the *Orphean lyre*" had appeared before in Engliſh poetry, as I find in Harrington's *Polindor and Floſtella*, 1651, p. 57.

—— "the *Orphean lyre* out-mated." TODD.

Ver. 20. ——————— *and up to re-aſcend,*] So Chapman, ſpeaking alſo of Chaos and eternal night, *Revenge of Buſſy D'Ambois*, 4to. 1613.

"Up from the chaos of eternal night
"Once more I aſcend." TODD.

Ver. 25. *So thick a drop ſerene hath quench'd their orbs,*
Or dim ſuffuſion veil'd.] *Drop ſerene* or *Gutta ſerena.* It was formerly thought, that that ſort of blindneſs was an incurable extinction or quenching of ſight by a tranſparent, watery, cold humour diſtilling upon the optick nerve, though making very little change in the eye to appearance, if any; it is now known to be moſt commonly an obſtruction in the capillary veſſels of that nerve, and curable in ſome caſes. A *cataract* for many ages,

Or dim ſuffuſion veil'd. Yet not the more
Ceaſe I to wander, where the Muſes haunt
Clear ſpring, or ſhady grove, or ſunny hill,
Smit with the love of ſacred ſong; but chief

until about thirty years ago, was thought to be a film externally growing over the eye, intercepting or veiling the ſight, beginning with dimneſs, and ſo encreaſing till viſion was totally obſtructed: but the diſeaſe is in the cryſtalline humour lying between the outmoſt coat of the eye and the pupilla. The dimneſs, which is at the beginning, is called a *ſuffuſion;* and, when the ſight is loſt, it is a *cataract*; and cured by couching, which is with a needle paſſing through the external coat and driving down the diſeaſed cryſtalline, the loſs of which is ſomewhat ſupplied by the uſe of a large convex glaſs. When Milton was firſt blind, he wrote to his friend Leonard Philara, an Athenian then at Paris, for him to conſult Dr. Thevenot; he ſent his caſe (it is in the 15th of his familiar letters): what anſwer he had is not known; but it ſeems by this paſſage that he was not certain what his diſeaſe was: or perhaps he had a mind to deſcribe both the great cauſes of blindneſs according to what was known at that time, as his whole poem is interſperſed with great variety of learning.

RICHARDSON.

Ver. 26. ——————— *Yet not the more*
Ceaſe *I to wander,*] Yet do not I *forbear* to follow the Muſes whereſoever they meet. HUME.

This is the ſenſe of the paſſage, which Bentley and Pearce propoſed to alter, but which Dr. Newton allows. TODD.

Ver. 27. ——————— *where the Muſes* haunt
Clear ſpring, *or* ſhady grove,] So, in Sandys's *Ovid*, 1656, p. 6.

"Our Demi-gods, Nymphs, Sylvans, Satyrs, Faunes,
"Who *haunt clear ſprings*, &c."

And, in biſhop Hall's *Defiance to Envy:* "Come, Nymphs and Fauns, that *haunt* thoſe *ſhady groves*." TODD.

Ver. 29. *Smit with the love of ſacred ſong;*] So Virgil, *Georg.* ii. 475.

Thee, Sion, and the flowery brooks beneath,
That waſh thy hallow'd feet, and warbling flow,
Nightly I viſit: nor ſometimes forget
Thoſe other two equall'd with me in fate,

——— " Dulces ante omnia Muſæ,
" Quarum ſacra fero ingenti percuſſus amore." NEWTON.

Ver. 30. ——— *the flowery brooks beneath,*] Kedron and Siloah. He ſtill was pleaſed to ſtudy the beauties of the ancient poets, but his higheſt delight was in the ſongs of Sion, in the holy Scriptures; and in theſe he meditated day and night. This is the ſenſe of the paſſage, ſtript of its poetical ornaments. NEWTON.

Ver. 32. ——— nor ſometimes forget] It is the ſame as *and ſometimes not forget. Nec* and *neque* in Latin are frequently the ſame as *et non.* PEARCE.

Ver. 33. Thoſe other two, *&c.*] It has been imagined that Milton dictated *Thoſe other too,* which though different in ſenſe, yet is not diſtinguiſhable in ſound; ſo that they might eaſily be miſtaken the one for the other. In ſtrictneſs of ſpeech perhaps we ſhould read *others* inſtead of *other, Thoſe others too:* but *thoſe other* may be admitted as well as *theſe other* in B. iv. 783.—— *theſe other wheel the north:* but then it muſt be acknowledged that *too* is a ſorry botch at beſt. The moſt probable explanation of this paſſage I conceive to be this. Though he mentions *four,* yet there are but *two* whom he particularly deſires to reſemble, and thoſe he diſtinguiſhes both with the epithet *blind* to make the likeneſs the more ſtriking:

" *Blind* Thamyris, and *blind* Mæonides."

Mæonides is Homer, ſo called from the name of his father Mæon: and no wonder our poet deſires to equal him in renown, whoſe writings he ſo much ſtudied, admired, and imitated. The character of *Thamyris* is not ſo well known and eſtabliſhed: but Homer mentions him in the *Iliad,* ii. 595; and Euſtathius ranks him with Orpheus and Muſæus, the moſt celebrated poets and muſicians. Plato mentions his hymns with honour in the beginning of his eighth book of Laws, and towards the concluſion

So were I equall'd with them in renown,
Blind Thamyris, and blind Mæonides,
And Tireſias, and Phineus, prophets old:
Then feed on thoughts, that voluntary move

of the laſt book of his Republick feigns, upon the principles of tranſmigration, that the ſoul of Thamyris paſſed into a nightingale. He was a Thracian by birth and invented the Dorick mood or meaſure, according to Pliny, L. 7. c. 57. Plutarch, in his treatiſe of Muſick, ſays that he had the fineſt voice of any of his time, and that he wrote a poem of the war of the Titans with the Gods: and from Suidas we learn that he compoſed likewiſe a poem of the generation of the world, which, being ſubjects near of kin to Milton's, might probably occaſion the mention of him in this place. *Thamyris* then, and *Homer*, are *thoſe other two*, whom the poet principally deſires to reſemble: And it ſeems as if he had intended at firſt to mention only theſe two, and then, *currente calamo*, had added the two others, *Tireſias*, and *Phineus*, the one a Theban, the other a king of Arcadia; famous blind prophets and poets of antiquity; for the word *prophet* ſometimes comprehends both characters, as *vates* does in Latin. NEWTON.

Ver. 35. *And* Tireſias, *and* Phineus, *prophets old:*] Dr. Bentley rejects this verſe; but it is genuine. *Tireſias* is repeatedly celebrated by Milton. See Mr. Warton's note, *Eleg.* vi. 67. Dr. Pearce propoſes to improve the line, by reading,

" And Phineus, and Tireſias, prophets old." TODD.

Ver. 37. *Then* feed on thoughts,] Compare Shakſpeare, *Ant. and Cleop.* A. iv. S. xiii.

——————— " pleaſe your *thoughts*,
" In *feeding them* with thoſe my former fortunes, &c."

Thus alſo in Sir P. Sidney's *Arcadia*, 13th edit. p. 92. " *On thoughts he feeds.*" Milton uſes the phraſe again, in *Par. Reg.* B. ii. 258. " *Fed with better thoughts.*" And in his *Proſe-Works*, 1698, vol. i. p. 223. " I truſt hereby to make it manifeſt with what ſmall willingneſs I endure to interrupt the purſuit of no leſs hopes than theſe, and leave a calm and pleaſing ſolita-

Harmonious numbers; as the wakeful bird
Sings darkling, and in ſhadieſt covert hid
Tunes her nocturnal note. Thus with the year
Seaſons return; but not to me returns
Day, or the ſweet approach of even or morn,
Or ſight of vernal bloom, or ſummer's roſe,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and for the book of knowledge fair

rineſs, *fed with* cheerful and confident *thoughts*, to embark in a troubled ſea of noiſes, &c." TODD.

Ver. 39. —— darkling,] It is ſaid that *darkling* was coined by Milton, but I find it uſed ſeveral times in Shakſpeare, and in the authors of that age. NEWTON.

Ver. 41. *Seaſons return; but not to me returns &c.*] This beautiful turn of the words is copied from the beginning of the third Act of Guarini's *Paſtor Fido*, where Mirtillo addreſſes the ſpring:

" Tu torni ben, ma teco
" Non tornano &c.
" Tu torni ben, tu torni,
" Ma teco altro non torna, &c." NEWTON.

The pathetick complaint of Robert Duke of Normandy on his blindneſs may be alſo here compared, *Mir. for Magiſtrates*, edit. 1610, p. 654.

" Can I diſtinguiſh day from darkſome night?
" Or do I know the ſeaſons of the yeare?
" Know I when ſpring deckes earth with ſweet delight,
" When ſummer's ſun glads earth with his bright cleare,
" Or when in woods Autumnus' fruits appeare?
" O, no; of nought but winter can I tell,
" Whom, by his boiſterous blaſts, I know right well."

Preſented with a univerſal blank
Of nature's works to me expung'd and ras'd,
And wiſdom at one entrance quite ſhut out.
So much the rather thou, celeſtial Light, 51

There is likewiſe a ſimilar turn of the words in Petrarch's beautiful Sonnet, beginning,

" Zefiro torna e 'l bel tempo rimena." TODD.

Ver. 48. *Preſented with a univerſal blank*
Of nature's works to me expung'd and ras'd,] Perhaps we ſhould read and point the paſſage thus:

" Preſented with a univerſal blank;
" *All* nature's works to me expung'd and ras'd,"

that is, " all nature's works being, in reſpect to the univerſal blank, or abſence of light from me, expung'd to me and ras'd." PEARCE.

It is to be wiſhed that ſome ſuch emendation as this was admitted. It clears the ſyntax, which at preſent is very much embarraſſed. *All nature's works* being *to me expung'd and ras'd, and wiſdom at one entrance quite ſhut out*, is plain and intelligible; but otherwiſe it is not eaſy to ſay what the conjunction *and* copulates *wiſdom* to, v. 50. NEWTON.

There is little difficulty in this paſſage, if we conſider *wiſdom* as the genitive caſe; of nature's works, and *of* wiſdom &c. TODD.

Ver. 49. ——————————— *ras'd,*] Of the Latin *radere*; the Romans, who wrote on waxed tables with iron ſtyles, when they ſtruck out a word, did *tabulam radere*, raſe it out. Light, and the bleſſings of it, were never drawn in more lively colours and finer ſtrokes; nor was the ſad loſs of it, and them, ever ſo paſſionately and ſo patiently lamented. They, that will read the moſt excellent Homer bemoaning the ſame misfortune, will find him far ſhort of this. Herodotus, in his life, gives us ſome verſes in which he bewailed his blindneſs. HUME.

Ver. 51. *So much the rather thou, celeſtial Light,*
Shine inward, &c.] See Homer, *Odyſſ.* x. 492.

Shine inward, and the mind through all her
powers
Irradiate; there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.

Now had the Almighty Father from above,
From the pure empyrean where he sits
High thron'd above all highth, bent down his eye
His own works and their works at once to view:

——————— Θηβαίδ Τειρεσίαο
Μάντιος ἀλαοῦ, τοῦ τε φρένες ἔμπεδοί εἰσι.

And compare also Guarini, *Past. Fid.* A. v. S. vi.

" O' quanto spesso giova
" La cecità de gli occhi al veder molto!
" Ch' allor non traviata
" L' anima, ed in se stessa
" Tutta raccolta, suole
" Aprir nel cieco senso occhi lincei."

Milton represents Sampson, " though blind of sight, with *inward eyes* illuminated, v. 1689." And in his Prose-Works, when he speaks of his blindness, he expresses the same sentiment. In these various passages he also bore in mind the sublime expression of St. Paul, *Ephes.* i. 18. " The *eyes of your understanding* being enlightened." TODD.

Ver. 56. *Now had the Almighty Father &c.*] The picture of the Almighty's looking down from Heaven is much the same with that which Tasso gives in the following lines, *Gier. Lib.* C. i. st. 7.

" Quando dall' alto soglio il Padre Eterno,
" Ch' è ne la parte più del ciel sincera;
" E quanto è dalle stelle al basso inferno,
" Tanto è più in sù della stellata spera;
" Gli occhi in giù volse, e in un sol punto, e in una
" Vista mirò ciò, che 'n se il mondo aduna." THYER.

About him all the Sanctities of Heaven
Stood thick as ſtars, and from his ſight receiv'd
Beatitude paſt utterance; on his right
The radiant image of his glory ſat,
His only Son; on earth he firſt beheld
Our two firſt parents, yet the only two
Of mankind in the happy garden plac'd,
Reaping immortal fruits of joy and love,
Uninterrupted joy, unrivall'd love,

Ver. 60. *About him all the* Sanctities of Heaven
Stood thick as ſtars,] The poet here conſidered the prophet Daniel's deſcription of The Ancient of Days, to whom "thouſand thouſands miniſtered, and *ten thouſand times ten thouſand* ſtood before him." Chap. vii. 10. See alſo *Revelations*, v. 11, vii. 11. The phraſe *Sanctities of Heaven* might be ſuggeſted by Shakſpeare, as the commentators have noted, *K. Hen. IV.* P^t^ ii. A. iv. S. ii.

"Between the grace, the *ſanctities of heaven*,
"And our dull workings." TODD.

Ver. 61. ——————— *and from* his ſight *receiv'd*
Beatitude *paſt utterance*;] Milton here alludes to the *beatifick viſion*, in which divines ſuppoſe the happineſs of the ſaints to conſiſt. THYER.

Sandys, in his *Paraphraſe on Job*, 1637, has a ſimilar paſſage:

"Againe when all the radiant Sonnes of Light
"Before *his* throne appear'd. *whoſe* only *ſight*
"*Beatitude* infus'd." TODD.

Ver. 62 ——————— *on his right*
The radiant image of his glory ſat,
His only Son;] According to St. Paul, *Heb.* i. 3. "His Son—the brightneſs of his glory, ſat down on the right hand of the Majeſty on high." Let the diſcerning linguiſt compare the preceding deſcription of God with that by Taſſo, *Gier. Lib.* c. ix. ſt. 55, 56, 57. HUME.

In bliſsful ſolitude; he then ſurvey'd
Hell and the gulf between, and Satan there
Coaſting the wall of Heaven on this ſide Night
In the dun air ſublime, and ready now
To ſtoop with wearied wings, and willing feet,
On the bare outſide of this world, that ſeem'd
Firm land imboſom'd, without firmament,
Uncertain which, in ocean or in air.
Him God beholding from his proſpect high,
Wherein paſt, preſent, future, he beholds,
Thus to his only Son foreſeeing ſpake.
Only begotten Son, ſeeſt thou what rage

Ver. 72. *In the* dun air] This is the *aer bruno* of the Italians, who almoſt conſtantly expreſs a gloomy, duſky air, in theſe terms. THYER.

Ver. 75. *Firm land imboſom'd, without firmament, &c.*] The univerſe appear'd to Satan to be a ſolid globe, encompaſſed on all ſides but uncertain whether with water or air, but *without firmament*, without any ſphere or fixed ſtars over it, as over the earth. The ſphere, or fixed ſtars, was itſelf comprehended in it, and made a part of it. NEWTON.

Ver. 77. *Him God beholding from his proſpect high,*
Wherein paſt, preſent, future, he beholds,] Boethius, an author not unworthy of our poet's imitation, deſcribing the Deity, uſes exactly the ſame terms, *De Conſ. Philoſ.* L. iv. "Qui cum ex *alta* providentiæ *ſpecula* reſpicit, quid cuique eveniat." Again, L. v. Metr. ii.

"*Quæ ſint, quæ fuerint, venturaque,*
"Uno mentis cernit in ictu." THYER.

Ver. 80. *Only begotten Son, &c.*] I will make one general obſervation, on this and all the ſpeeches in the Poem, put into the mouth of God the Father; which is, that nothing can be more unjuſt than Pope's criticiſm on Milton, accuſing him of

Tranſports our Adverſary? whom no bounds
Preſcrib'd, no bars of Hell, nor all the chains
Heap'd on him there, nor yet the main abyſs
Wide interrupt, can hold; ſo bent he ſeems
On deſperate revenge, that ſhall redound
Upon his own rebellious head. And now,
Through all reſtraint broke looſe, he wings his way
Not far off Heaven, in the precincts of light,
Directly towards the new created world,
And man there plac'd, with purpoſe to aſſay
If him by force he can deſtroy, or, worſe,
By ſome falſe guile pervert; and ſhall pervert;
For man will hearken to his glozing lies,
And eaſily tranſgreſs the ſole command,
Sole pledge of his obedience: So will fall
He and his faithleſs progeny: Whoſe fault?
Whoſe but his own? Ingrate, he had of me
All he could have; I made him juſt and right,

making *God turn ſchool-divine*, unleſs he meant, by ſchool-divinity, the doctrine of St. Paul, St. Peter, St. John, &c. For Milton has copied them with the greateſt exactneſs; and, bating a word or two, (fully implied however in thoſe writers,) has kept to their very expreſſions. STILLINGFLEET.

Ver. 93. ——————— *his* glozing *lies*,] The ſame expreſſion is applied to the Devil, B. ix. 549. "So *gloz'd* the Tempter." See note on *Comus*, v. 161. Thus alſo, in Sylveſter's *Du Bartas*, the Tempter's addreſs to Eve is called "*glozing* rhetorike." TODD.

Ver. 98. ——————— *I made him juſt and right*,] Eccleſ. vii. 29. "God made man upright." GILLIES.

Sufficient to have ſtood, though free to fall.
Such I created all the ethereal Powers
And Spirits, both them who ſtood, and them who fail'd;
Freely they ſtood who ſtood, and fell who fell.
Not free, what proof could they have given ſincere
Of true allegiance, conſtant faith or love,
Where only what they needs muſt do appear'd,
Not what they would? what praiſe could they receive?
What pleaſure I from ſuch obedience paid,
When will and reaſon (reaſon alſo is choice)
Uſeleſs and vain, of freedom both deſpoil'd,
Made paſſive both, had ſerv'd neceſſity,

Ver. 101. ——— *both them who ſtood, and them who* fail'd;] Both the antitheton and the repetition in the next line ſhow that the author gave it,

——— " both them who ſtood and them who *fell*;
" Freely they ſtood who ſtood, and fell who fell." BENTLEY.

Ver. 108. ——————— (*reaſon alſo is choice*)] Milton had expreſſed the ſame ſentiment before in his *Areopagitica*; " Many there be that complain of Divine Providence for ſuffering Adam to tranſgreſs. Fooliſh tongues! when God gave him *reaſon*, he gave him *freedom to chuſe*; for *reaſon is but chooſing*: He had been elſe a mere artificial Adam." NEWTON.

The poet's meaning ſeems to be this: When two or more things are propoſed, 'tis the buſineſs of reaſon to chooſe, i. e. determine ſpeculatively, which is the beſt; as it is the buſineſs of will to determine *practically*. Theſe words were thrown in to take off the objection which might have ariſen, in the minds of his readers, upon ſeeing the word *freedom* in the next line applied to *reaſon*. This way of ſpeaking Milton took from Plato.

STILLINGFLEET.

Not me? They therefore, as to right belong'd,
So were created, nor can juſtly accuſe
Their Maker, or their making, or their fate,
As if predeſtination over-rul'd
Their will diſpos'd by abſolute decree
Or high foreknowledge; they themſelves decreed
Their own revolt, not I; if I foreknew,
Foreknowledge had no influence on their fault,
Which had no leſs proved certain unforeknown.
So without leaſt impúlſe or ſhadow of fate,
Or aught by me immutably foreſeen,
They treſpaſs, authors to themſelves in all
Both what they judge, and what they chooſe; for ſo
I form'd them free: and free they muſt remain,
Till they enthrall themſelves; I elſe muſt change
Their nature, and revoke the high decree

Ver. 117. ——————— if] *If* here does not imply the leaſt doubt or uncertainty; but it is uſed, as it is ſometimes in the beſt authors, in the ſenſe of *though*. "Though I foreknew, that foreknowledge had no influence." NEWTON.

Ver. 121. *Or aught by me* immutably foreſeen,] To *foreſee immutably*, ſays Dr. Bentley, are two ideas that cannot unite: He thinks therefore that Milton muſt have given it, *immutably foredoom'd*. His objection is right, but his emendation is wrong, I think. Milton ſeems rather to have dictated,

"Or aught by me *immutable* foreſeen;"

where *aught immutable* may ſignify any event that cannot be changed or altered. PEARCE.

Immutably foreſeen ſeems to mean ſo foreſeen as to be *immutable*, If Milton had dictated *immutable*, he would probably have ſaid,

"Or *aught immutable* by me foreſeen." NEWTON.

Unchangeable, eternal, which ordain'd
Their freedom; they themſelves ordain'd their fall.
The firſt ſort by their own ſuggeſtion fell,
Self-tempted, ſelf-deprav'd: Man falls, deceiv'd
By the other firſt: Man therefore ſhall find grace,
The other none: In mercy and juſtice both,
Through Heaven and Earth, ſo ſhall my glory excel;
But mercy, firſt and laſt, ſhall brighteſt ſhine.
Thus while God ſpake, ambroſial fragrance fill'd

Ver. 135. *Thus while God ſpake, &c.*] Milton here ſhows, that he was no ſervile imitator of the ancients. It is very well known, that his maſter, Homer, and all who followed him, where they are repreſenting the Deity ſpeaking, deſcribe a ſcene of terrour and awful conſternation. *The Heavens, Seas, and Earth, tremble, &c.* and this, to be ſure, was conſiſtent enough with their natural notions of the Supreme Being: But it would not have been ſo agreeable to the mild, merciful, and benevolent idea of the Deity upon the Chriſtian ſcheme, and therefore our author has very judiciously made the words of the Almighty diffuſing fragrance and delight to all around him. There is a paſſage in Arioſto, which is exactly in the ſame taſte with what Milton has given us, C. 29, ſt. 30.

" Dio così diſſe; e ſe ſerena intorno
" L'aria, e tranquillo il mar più che mai ſuſſe." THYER.

The breath of Jove is deſcribed as ſhedding ſuch exquiſite fragrance, as might inſpire the dead with life, in Camöens's *Luſiad*, C. i. ſt. xxii. See alſo the Romance of *Huon de Bordeaux*, 8vo. Rouen, f. d. fol. 404. a. " Droit à ceſte heure que la noble pucelle faiſoit ſes prieres à Dieu, vne moult grand clarté s'eſpandit par la chambre, puis apres y ſuruint *vne odeur ſi tres-ſouëf*, fleurant, qu' aduis eſtoit *que toute la chambre fut pleine d'encens, & d'eſpices aromatiques*, puis apres ouirent vne voix angelicque qui de par noſtre Seigneur vint & dit, A toy Empereur de Rome, Dieu te mande par moy, &c." TODD.

All Heaven, and in the bleſſed Spirits elect
Senſe of new joy ineffable diffus'd.
Beyond compare the Son of God was ſeen
Moſt glorious; in him all his Father ſhone
Subſtantially expreſs'd; and in his face
Divine compaſsion viſibly appear'd,
Love without end, and without meaſure grace,
Which uttering, thus he to his Father ſpake.
O Father, gracious was that word which clos'd
Thy ſovran ſentence, that Man ſhould find grace;
For which both Heaven and earth ſhall high extol
Thy praiſes, with the innumerable ſound

Ver. 139. ——— *in him* all his Father ſhone] P. Fletcher uſes a ſimilar phraſe in ſpeaking of our Lord, *Purp. Iſl.* C. xii. ſt. 81.

" *Full of his Father ſhines* his glorious face." TODD.

Ver. 140. *Subſtantially expreſs'd*;] According to *Heb.* i. 3. where the Son of God is ſtyled, " the brightneſs of his Father's glory; and the *expreſs image* of his perſon;" Χαρακτὴρ τῆς ὑποστάσεως αὐτοῦ, the *character of his ſubſtance,* as the original expreſſes it. HUME.

Ibid. ——— in his face
Divine compaſſion viſibly appear'd,
Love without end, and without meaſure grace,] See Marino's Geruſalemme Diſtrutta, C. vii. ſt. 62.

" Pace, pace e pietà ſcritto à vermiglio
" In quei vivi caratteri gli leſſe;
" E ne gli occhi, non men libri del core,
" Leſſe a lettere di foco, Amor, Amore." J. C. WALKER.

Ver. 147. ——— *with the* innumerable *ſound* &c.] So, in B. i. 101. " The *innumerable* force of ſpirits." In both places the word *innumerable,* though joined to *ſound* and *force,* in ſenſe refers to *ſongs* and *ſpirits.* PEARCE.

Of hymns and ſacred ſongs, wherewith thy throne
Encompaſs'd ſhall reſound thee ever bleſt.
For ſhould Man finally be loſt, ſhould Man,
Thy creature late ſo lov'd, thy youngeſt ſon,
Fall circumvented thus by fraud, though join'd
With his own folly? That be from thee far,
That far be from thee, Father, who art judge
Of all things made, and judgeſt only right.
Or ſhall the Adverſary thus obtain
His end, and fruſtrate thine? ſhall he fulfil
His malice, and thy goodneſs bring to nought,
Or proud return, though to his heavier doom,
Yet with revenge accompliſh'd, and to Hell
Draw after him the whole race of mankind,
By him corrupted? or wilt thou thyſelf
Aboliſh thy creation, and unmake
For him, what for thy glory thou haſt made?
So ſhould thy goodneſs and thy greatneſs both
Be queſtion'd and blaſphem'd without defence.

Ver. 153. *With his own folly?*] Let us remove the mark of interrogation, and point the paſſage thus, *With his own folly*—— The ſentence is imperfect, and is an apoſiopeſis. The ſpeech elegantly breaks off; by which means the poet reſerves, what is here underſtood, to cloſe all with more emphatically. The entire ſentence runs thus, *For ſhould Man be finally loſt* &c. *thy goodneſs ſhould be blaſphem'd without defence.* STILLINGFLEET.

Ver. 153. —————— That be from thee far,
That far be from thee, &c.] An imitation of *Geneſis*, xviii. 25. "*That be far from thee* to do after this manner, to ſlay the righteous with the wicked; and, that the righteous ſhould be as the wicked, *that be far from thee: Shall not the Judge of all the earth do right?*" NEWTON.

To whom the great Creator thus replied.
O Son, in whom my ſoul hath chief delight,
Son of my boſom, Son who art alone
My word, my wiſdom, and effectual might,
All haſt thou ſpoken as my thoughts are, all
As my eternal purpoſe hath decreed;
Man ſhall not quite be loſt, but ſav'd who will;
Yet not of will in him, but grace in me
Freely vouchſaf'd; once more I will renew
His lapſed powers, though forfeit, and enthrall'd
By ſin to foul exorbitant deſires;
Upheld by me, yet once more he ſhall ſtand
On even ground againſt his mortal foe;
By me upheld, that he may know how frail
His fallen condition is, and to me owe
All his deliverance, and to none but me.
Some I have choſen of peculiar grace,
Elect above the reſt; ſo is my will:

Ver. 168. *O Son*, &c.] The Son is here addreſſed by ſeveral titles and appellations borrowed from the following texts of Scripture, St. *Matt.* iii. 17, *John* i. 18, *Rev.* xix. 13, and 1. *Cor.* i. 24. NEWTON.

Ver. 180. *By me upheld.*] It was before, ver. 178. *Upheld by me.* The turn of the words is remarkable. And we have the oftener taken notice of theſe turns of the words, becauſe it has been objected by Dryden and others, that there were no turns of the words in Milton. NEWTON.

Ver. 183. *Some I have choſen* &c.] Our author did not hold the doctrine of rigid predeſtination; he was of the ſentiments of the more moderate Calviniſts, and thought that ſome indeed were elected of peculiar grace, the reſt might be ſaved complying with the terms and conditions of the Goſpel. NEWTON.

The reſt ſhall hear me call, and oft be warn'd
Their ſinful ſtate, and to appeaſe betimes
The incenſed Deity, while offer'd grace
Invites; for I will clear their ſenſes dark,
What may ſuffice, and ſoften ſtony hearts
To pray, repent, and bring obedience due.
To prayer, repentance, and obedience due,
Though but endeavour'd with ſincere intent,
Mine ear ſhall not be ſlow, mine eye not ſhut.
And I will place within them as a guide,
My umpire Conſcience; whom if they will hear,
Light after light, well us'd, they ſhall attain,
And to the end, perſiſting, ſafe arrive.
This my long ſufferance, and my day of grace,
They who neglect and ſcorn, ſhall never taſte;
But hard be harden'd, blind be blinded more,
That they may ſtumble on, and deeper fall;
And none but ſuch from mercy I exclude.

Ver. 189. ——————— *and ſoften* ſtony hearts] *Ezek.* xxxvi. 26. "I will take away the *ſtony heart* out of your fleſh." GILLIES.

Ver. 197. *And to the end, perſiſting, ſafe arrive.*] Matt. x. 22. "He that endureth to the end, ſhall be ſaved." HUME.

Ver. 198. *This my long ſufferance, and my day of grace,*
They who neglect and ſcorn, ſhall never taſte;] It is a great pity that our author ſhould have thus debaſed the dignity of the Deity, by putting in his mouth this horrid doctrine of a day of grace, after which it is not poſſible for a man to repent; and there can be no ſort of excuſe for him, except the candid reader will make ſome allowance for the prejudices, which he might poſſibly receive from the gloomy divinity of that enthuſiaſtick age in which he lived. THYER.

But yet all is not done; Man diſobeying,
Diſloyal, breaks his feälty, and ſins
Againſt the high ſupremacy of Heaven,
Affecting God-head, and, ſo loſing all,
To expiate his treaſon hath nought left,
But to deſtruction ſacred and devote,
He, with his whole poſterity, muſt die,
Die he or juſtice muſt; unleſs for him
Some other able, and as willing, pay
The rigid ſatisfaction, death for death.
Say, heavenly Powers, where ſhall we find ſuch love?
Which of you will be mortal, to redeem
Man's mortal crime, and juſt the unjuſt to ſave?
Dwells in all Heaven charity ſo dear?
He aſk'd, but all the heavenly quire ſtood mute,

Ver. 215. ——— *and juſt the unjuſt to ſave?*] That is, Which of ye will be ſo juſt as to ſave the unjuſt? Which of ye will be righteous enough to ſupply the defects of others righteouſneſs? It is plainly an alluſion to 1 *Pet.* 3 18. "*For Chriſt alſo hath once ſuffered for ſins, the juſt for the unjuſt.*" NEWTON.

This paſſage is given with an obscurity of involution not uncommon to Milton. His meaning, I have no doubt, was merely "Which of you will ſubmit to be mortal to redeem man, and to ſave him by ſuffering in his ſtead, the juſt for the unjuſt?

DUNSTER.

Ver. 217. ——— *all the heavenly quire ſtood mute,*] This beautiful circumſtance is raiſed upon *Rev.* viii. 1, where, upon a certain occaſion, it is ſaid, "*There was ſilence in Heaven.*" And ſo, as there was ſilence in Hell, when it was propoſed who ſhould be ſent on the dangerous expedition to deſtroy mankind, there is likewiſe ſilence in Heaven, when it is aſked who would be willing to pay the price of their redemption. Satan alone was

And ſilence was in Heaven: On Man's behalf
Patron or interceſſour none appear'd,
Much leſs that durſt upon his own head draw
The deadly forfeiture, and ranſom ſet.
And now without redemption all mankind
Muſt have been loſt, adjudg'd to Death and Hell
By doom ſevere, had not the Son of God,
In whom the fulneſs dwells of love divine,
His deareſt mediation thus renew'd.
Father, thy word is paſt, Man ſhall find grace;
And ſhall grace not find means, that finds her way,
The ſpeedieſt of thy winged meſſengers,
To viſit all thy creatures, and to all
Comes unprevented, unimplor'd, unſought?

fit to undertake the one, as the Son of God the other. But though the ſilence is the ſame in both places, the difference of the expreſſion is remarkable. In Hell it is ſaid *all ſat mute*, B. ii. 420, as there the infernal peers were ſitting in council; but here it is ſaid they *ſtood mute*, as the good Angels were ſtanding round about the throne of God. NEWTON.

Ver. 219. Patron *or* interceſſour none] *Iſaiah* lix. 16. "He ſaw that there was no man, and wondered that there was *no interceſſour*." GREENWOOD.

The poet alludes alſo, in uſing the word *patron*, to the character given of our Lord by St. John, "We have an *advocate* with the Father, Jeſus Chriſt the righteous." And ſee Archbiſhop Cranmer's Defence of the True and Catholick Doctrine of the Body and Blood of our Saviour Chriſt, &c. 4to. 1550. fol. ult. "Who is before us entered into heaven, and ſitteth at the right hand of his father, as *patrone*, mediator, &c." TODD.

Ver. 225. *In whom* the fulneſs dwells] *Col.* ii. 9. "In him *dwelleth* all the *fulneſs* of the Godhead bodily." TODD.

Ver. 231. *Comes* unprevented,] *Prevent* from *prævenire*, to *come before*. This grace is not preceded by merit or ſupplication:

Happy for Man, ſo coming; he her aid
Can never ſeek, once dead in ſins, and loſt;
Atonement for himſelf, or offering meet,
Indebted and undone, hath none to bring;
Behold me then: me for him, life for life
I offer; on me let thine anger fall;
Account me Man; I for his ſake will leave
Thy boſom, and this glory next to thee
Freely put off, and for him laſtly die
Well pleas'd; on me let Death wreak all his rage;
Under his gloomy power I ſhall not long
Lie vanquiſh'd; thou haſt given me to poſſeſs

Itſelf *prevents*, or goes before; it is a free gift, as B. xi. 3. "*Prevenient* grace deſcending, &c." See II *Tim.* i. 9. And *Pſalm* lxxxviii. 13 "Unto thee have I cried, O Lord, and in the morning ſhall my prayer *prevent* thee." Here the favour, if it comes, comes not *unprevented*; prayer *prevents*, or goes before, God's goodneſs. RICHARDSON.

Ver. 233. ——————— once *dead* &c.] The word *once* is here very emphatical, ſignifying *once for all.* Thus our tranſlators, *Ps.* lxxxix. 35. "*Once* have I ſworn, &c." Septuag. Ἅπαξ ωμοκα. See alſo *Ps.* lxii. 11. This, Suidas interprets αποφαντικως και παντελως, *once for all, peremptorily.* Homer uſes the word ἅπαξ in the ſame ſenſe. CALLANDER.

Ver. 236. *Behold* me *then*; me *for him, life for life*
I offer; *on* me *let thine anger fall*;
Account me *Man*;] The frequent and vehement repetition of *me*, is very like Virgil, *Æn.* ix. 427.

"*Me, me*: adſum qui feci: in *me* convertite ferrum:"

and, a little afterwards,

"Figite *me*, ſi qua eſt pietas: in *me* omnia tela
"Conjicite ô Rutuli; *me* primum, &c." NEWTON.

Life in myſelf for ever; by thee I live,
Though now to Death I yield, and am his due
All that of me can die; yet, that debt paid,
Thou wilt not leave me in the loathſome grave
His prey, nor ſuffer my unſpotted ſoul
For ever with corruption there to dwell;
But I ſhall riſe victorious, and ſubdue
My vanquiſher, ſpoil'd of his vaunted ſpoil;
Death his death's wound ſhall then receive, and ſtoop
Inglorious, of his mortal ſting diſarm'd.

Ver. 244. *Life in myſelf for ever;*] John v. 26. NEWTON.

Ver. 249. ——— *with corruption there to dwell;*] Pſalm xvi. 10. "Thou wilt not leave my ſoul in hell, neither ſuffer thine Holy one to ſee corruption;" applied to our Saviour's Reſurrection by St. Peter, *Acts* ii. 20, 21. NEWTON.

Ver. 252. *Death his death's wound ſhall then receive,*] I am very ſorry to obſerve, that the quaint conceit in this line is very inconſiſtent with the character of the ſpeaker, and unworthy of the majeſty of the reſt of the ſpeech. Milton might perhaps be led into it by a witticiſm of the ſame kind in Seneca, who, ſpeaking of the terrour Pluto was in from the wound he received from Hercules, ſays, *Herc. Fur.* ver. 568.

"Effugit tenui vulnere faucius,
"*Et mortis dominus pertimuit mori.*" THYER.

Or he might remember Donne, who abounds in quaint conceits, *Poems*, 4to. 1633. p. 36.

"And death ſhall be no more; *death, thou ſhalt die.*"

But Milton uſes a ſimilar conceit in his earlier poem, *In Obit. Præſ. Elien.* ver. 24.

——— "imprecor *neci neccm.*" TODD.

I through the ample air in triumph high
Shall lead Hell captive, maugre Hell, and ſhow
The Powers of darkneſs bound. Thou, at the ſight
Pleas'd, out of Heaven ſhalt look down and ſmile,
While, by thee rais'd, I ruin all my foes,
Death laſt, and with his carcaſs glut the grave:
Then, with the multitude of my redeem'd,
Shall enter Heaven, long abſent, and return,
Father, to ſee thy face, wherein no cloud
Of anger ſhall remain, but peace aſſur'd
And reconcilement; wrath ſhall be no more
Thenceforth, but in thy preſence joy entire.
His words here ended, but his meek aſpect
Silent yet ſpake, and breath'd immortal love

Ver. 254. *I through the ample air in triumph high* &c.] Pſalm lxviii. 18. "Thou haſt aſcended on high, thou haſt led captivity captive." *Col.* ii. 15. "And, having ſpoiled Principalities and Powers, he made a ſhow of them openly, triumphing over them in it." NEWTON.

Ver. 259. Death laſt,] 1 *Cor.* xv. 26. "The *laſt* enemy, that ſhall be deſtroyed, is *Death*." HUME.

Ver. 265. ——— *but in thy preſence joy entire.*] Pſalm xvi. 11. "In thy preſence is the fulneſs of joy." TODD.

Ver. 266. *His words here ended, but his meek aſpect*
Silent yet ſpake, &c.] What a charming and lovely picture has Milton given us of God the Son conſidered as our Saviour and Redeemer? not in the leaſt inferiour in its way to that grander one in the 6th book, where he deſcribes him clothed with majeſty and terrour, taking vengeance of his enemies. Before he repreſents him ſpeaking, he makes *divine compaſſion, love without end, and grace without meaſure, viſibly to ap-*

To mortal men, above which only ſhone
Filial obedience: As a ſacrifice
Glad to be offer'd, he attends the will
Of his great Father. Admiration ſeiz'd
All Heaven, what this might mean, and whither tend,
Wondering; but ſoon the Almighty thus replied.
O thou in Heaven and Earth the only peace
Found out for mankind under wrath! O thou
My ſole complacence! well thou know'ſt how dear
To me are all my works, nor Man the leaſt,

pear in his face, v. 140, and, carrying on the ſame amiable picture, makes him end it with a countenance *breathing immortal love to mortal men*. Nothing could be better contrived to leave a deep impreſſion upon the reader's mind, and I believe one may venture to aſſert, that no art or words could lift the imagination to a ſtronger idea of a good and benevolent being. The mute eloquence which our author has ſo prettily expreſſed in his *ſilent yet ſpake*, is with no leſs beauty deſcribed by Taſſo at the end of Armida's ſpeech to Godfrey, C. 4. ſt. 65.

"Ciò detto tace, e la riſpoſta attende
"Con atto, ch'en ſilentio hà voce, e preghi." THYER.

Ver. 269. ——— *As a ſacrifice* &c.] An alluſion to *Pſalm* xl. 6, and the two following verſes. NEWTON.

Ver. 274. ——— *the only peace*] *Epheſ.* ii. 14. "He is our *peace*." GILLIES.

Ver. 277. ——— *nor man the* leaſt,
Though laſt *created*;] The *leaſt dear*; ſomewhat like Shakſpeare's Lear to Cordelia, A. i. S. i.

——— "Now, our joy,
"*Although the laſt, not leaſt.*"

And Anthony to Trebonius, *Jul. Cæſ.* A. iii. S. i.

"*Though laſt, not leaſt* in love." NEWTON.

Though laſt created; that for him I ſpare
Thee from my boſom and right hand, to ſave,
By loſing thee awhile, the whole race loſt.
Thou, therefore, whom thou only canſt redeem,
Their nature alſo to thy nature join;
And be thyſelf Man among men on earth,
Made fleſh, when time ſhall be, of virgin ſeed,
By wonderous birth: Be thou in Adam's room
The head of all mankind, though Adam's ſon.
As in him periſh all men, ſo in thee,
As from a ſecond root, ſhall be reſtor'd
As many as are reſtor'd, without thee none.
His crime makes guilty all his ſons; thy merit,
Imputed, ſhall abſolve them who renounce
Their own both righteous and unrighteous deeds,
And live in thee tranſplanted, and from thee
Receive new life. So Man, as is moſt juſt,
Shall ſatisfy for Man, be judg'd and die,
And dying riſe, and riſing with him raiſe
His brethren, ranſom'd with his own dear life.
So heavenly love ſhall outdo helliſh hate,

Ver. 282. Their *nature*] That is, "the nature *of them*, whom thou only canſt redeem." A manner of ſpeaking very uſual with Milton. NEWTON.

Ver. 287. *As in him* &c.] 1 *Cor.* xv. 22. "As in Adam all die, ſo in Chriſt ſhall all be made alive." NEWTON.

Ver. 294, &c. It is obſervable, that Milton on many occaſions throughout this Poem, eſpecially where the doctrines of revealed religion are treated of, imitates the ſtyle of St. Paul. See *Rom* viii. 30, x. 14. STILLINGFLEET.

Giving to death, and dying to redeem,
So dearly to redeem what helliſh hate
So eaſily deſtroy'd, and ſtill deſtroys
In thoſe who, when they may, accept not grace.
Nor ſhalt thou, by deſcending to aſſume
Man's nature, leſſen or degrade thine own.
Becauſe thou haſt, though thron'd in higheſt bliſs

Ver. 299. Giving *to death, and dying to* redeem,] Milton's ſyſtem of divinity taught not only that Man was redeemed, but likewiſe that a real price was paid for his redemption; *dying to redeem* therefore, ſignifying only redemption in a vague uncertain ſenſe, but imperfectly repreſents his ſyſtem; ſo imperfectly, that it may as well be called the Socinian; the price paid (which implies a proper redemption) is wanting. But to pay a price implying a voluntary act, the poet therefore well expreſſes it by *giving to death;* that is, giving himſelf to death; ſo that the ſenſe of the line fully expreſſes Milton's notion, *Heavenly love gave a price for the redemption of mankind, and by virtue of that price really redeemed them.* WARBURTON.

St. *Matt.* xx. 28. "The Son of Man came—to *give* his *life* a *ranſom* for many." GILLIES.

Ver. 301. ——————— *and* ſtill deſtroys] Dr. Bentley objects to *ſtill deſtroys*, that this ſpeech is before Adam's fall; and therefore he thinks that Milton gave it "and *will deſtroy.*" But there are many paſſages in theſe ſpeeches of God and Meſſiah, where the Fall is ſpoken of as a thing paſt; perhaps, becauſe all things, even future ones, are preſent to the Divine Mind. Thus, in v. 151.

"Thy creature *late* ſo lov'd:"

And in v. 181.

——————— "that he may know how frail
"His *fallen* condition is:"——

And yet theſe two paſſages, with others of the ſame kind, Dr. Bentley has ſuffered to ſtand uncenſured. PEARCE.

Equal to God, and equally enjoying
God-like fruition, quitted all, to ſave
A world from utter loſs, and haſt been found
By merit more than birthright Son of God,
Found worthieſt to be ſo by being good,
Far more than great or high; becauſe in thee
Love hath abounded more than glory abounds;
Therefore thy humiliation ſhall exalt
With thee thy manhood alſo to this throne:
Here ſhalt thou ſit incarnate, here ſhalt reign
Both God and Man, Son both of God and Man,
Anointed univerſal King; all power
I give thee; reign for ever, and aſſume
Thy merits; under thee, as head ſupreme,

Ver. 306. *Equal to God, and equally enjoying*
God-like fruition,] This deſerves notice, as an inſtance of Milton's orthodoxy, with relation to the divinity of God the Son. NEWTON.

Ver. 317. ——————— *all power*
I give thee;] Matt. xxviii. 18. "All power is given unto me." NEWTON.

Ver. 318. ——————— *and* aſſume
Thy merits;] Imitated from Horace, *Od.* III. xxx. 14. "*Sume ſuperbiam quæſitam meritis;*" but adapted to the Divine Perſon to whom it is ſpoken. NEWTON.

Ver. 319. ——————— *under thee, as head ſupreme,* &c.] Here the ſpeech begins to ſwell into a conſiderable degree of ſublimity, and that of the pureſt and moſt perfect kind, in no ways inconſiſtent with our moſt reverent ideas of the great Being who is the ſpeaker, as he is pourtrayed to us in the Holy Scriptures. DUNSTER.

Thrones, Princedoms, Powers, Dominions, I reduce:
All knees to thee ſhall bow, of them that bide
In Heaven, or Earth, or under Earth in Hell.
When thou, attended glorioufly from Heaven,
Shalt in the ſky appear, and from thee ſend
The ſummoning Arch-Angels to proclaim
Thy dread tribunal; forthwith from all winds,
The living, and forthwith the cited dead
Of all paſt ages, to the general doom
Shall haſten; ſuch a peal ſhall rouſe their ſleep.
Then, all thy ſaints aſſembled, thou ſhalt judge
Bad Men and Angels; they, arraign'd, ſhall ſink
Beneath thy ſentence; Hell, her numbers full,
Thenceforth ſhall be for ever ſhut. Mean while
The world ſhall burn, and from her aſhes ſpring

Ver. 321. *All knees to thee ſhall bow*, &c.] See *Philipp.* ii. 10. NEWTON.

Ver. 323. *When thou, attended glorioufly from Heaven*, &c.] See St. *Matt.* xxv. 30, 31, 32. And for the *ſummoning Arch-Angels*, I *Theſſ.* iv. 16. "For the Lord himſelf ſhall deſcend from Heaven with a ſhout, with the voice of the Archangel, and with the trump of God." HUME.

Ver. 327. ——————— *the* cited dead] *Rev.* xx. 11. "And I ſaw the *dead*, ſmall and great, *ſtand before God.*." HUME.

Ver. 329. ——————— *ſuch a* peal *ſhall rouſe their* ſleep.] 1 *Cor.* xv. 51. "We ſhall not all *ſleep*, but we ſhall all be changed, in a moment, in the twinkling of an eye, *at the laſt trump.*" TODD.

Ver. 334. *The world ſhall burn*, &c.] See II *Pet.* iii. 12, 13. NEWTON.

New Heaven and Earth, wherein the juſt ſhall dwell,
And, after all their tribulations long,
See golden days, fruitful of golden deeds,
With joy and peace triumphing, and fair truth.
Then thou thy regal ſcepter ſhalt lay by,
For regal ſcepter then no more ſhall need,
God ſhall be all in all. But, all ye Gods,
Adore him, who to compaſs all this dies;
Adore the Son, and honour him as me.
No ſooner had the Almighty ceas'd, but all
The multitude of Angels, with a ſhout

Ver. 335. *New* Heaven *and Earth,*] Dr. Bentley reads *Heavens;* for (he ſays) *Heaven* is the ſeat of God, *Heavens* are the viſible ones, all not beyond the fixed ſtars: But I find Milton almoſt always uſing the known Jewiſh phraſe of *Heaven and Earth* to expreſs the whole creation by. See inſtances in B. vii. 62, 167, 232, 256, 617, &c. PEARCE.

And ſee *Rev.* xxi. 1. "And I ſaw a new *Heaven and* a new *Earth*, for the firſt *Heaven* and the firſt *Earth* were paſſed away." NEWTON.

Ver. 337. *See golden days,* &c.] Virgil, *Ecl.* iv. 9.

——"toto ſurget gens aurea mundo." HUME.

Ver. 341. *God ſhall be all in all.*] According to 1 *Cor.* xv. 28. HUME.

Ibid. —— *all ye* Gods,] *Pſalm* xcvii. 7. "Worſhip him, all ye *Gods*," that is, all ye *Angels:* And ſo it tranſlated by the ſeventy, and ſo cited by St. Paul, *Heb.* i. "And let all the *Angels* of God worſhip him." NEWTON.

Ver. 343. *Adore the Son,* &c.] John v. 23. NEWTON.

Ver. 344. *No ſooner had the Almighty ceas'd, but all*
The multitude of Angels, &c.] Milton, though he has written his poem on the epick plan, ſtill retains in many parts

Loud as from numbers without number, ſweet
As from bleſt voices, uttering joy, Heaven rung
With jubilee, and loud Hoſannas fill'd

of it the dramatick form, which at one time he intended entirely to have given it. A Chorus of Angels was a material part of his firſt ſketch; and was perhaps his firſt inducement for inclining to make it a tragedy. Here the attendant Angels are a perfect Chorus; accordingly he terms them (ver. 217.) "the heavenly quire."—For the choral parts we may, beſides this part of the book, particularly refer to Book vi. 882, B. vii. 182, 565, 601. We may alſo refer to the Angelick Chorus in *Par. Reg.* B. i. 169, B. iv. 596. In the *Adamo* of Andreini there is a double chorus; one of good Angels, the other of Demons. The great body of the fallen Angels, in this poem alſo, ſometimes exhibit to us the form of a ſecond Chorus. See B. i. 666, B. ii. 477, B. x. 505. But for the Divine Chorus, ſinging their angelick hymn, ſee *Iſaiah* vi. 3. See alſo *Job* xxxviii. 7. And the note on ver. 365.

DUNSTER.

Ver. 345. *The multitude of Angels*, &c.] The conſtruction is this; *All the multitude of Angels uttering joy with a ſhout loud as* &c. *Heaven rung* &c. where the firſt words are put in the ablative caſe abſolutely. PEARCE.

I would make out the ſyntax, by ſupplying the verb *ſhouted* or *received;* ſo that the full conſtruction will be, *The Angels ſhouted with a ſhout*, or *received*, viz. what God had ſaid, *with a ſhout loud as from numbers without number*, &c.—The ablative abſolute, in the firſt place, would be making the connection too remote, when the natural connection is with the word immediately preceding, viz. *voices;* ſo that the conſtruction is, *voices uttering joy.* And, ſecondly, the ſenſe is better, if we follow the natural connection, as *uttering joy* accounts ſo well for the ſweetneſs of the voices. I therefore think it is better to ſuppoſe, that Milton, in imitation of his great model Homer, intended to vary his ſtyle, and make it more poetical, by an anomalous conſtruction, but ſuch as does not at all obſcure the ſenſe.

LORD MONBODDO.

Ver. 348. ——————— *and loud Hoſannas fill'd*
The eternal regions:] Thus Dante repreſents, as

The eternal regions: Lowly reverent
Towards either throne they bow, and to the ground
With ſolemn adoration down they caſt
Their crowns inwove with amarant and gold;
Immortal amarant, a flower which once
In Paradiſe, faſt by the tree of life,
Began to bloom; but ſoon for man's offence
To Heaven remov'd, where firſt it grew, there grows,
And flowers aloft ſhading the fount of life,
And where the river of bliſs through midſt of Heaven
Rolls o'er Elyſian flowers her amber ſtream;

Mr. Dunſter alſo remarks, the general ſong of the choral Angels through all the orders and hierarchies, *Parad.* C. xxviii. 94.

" Io ſentiva oſannar di coro in coro
" Al punto fiſſo, &c." TODD.

Ver. 351. ——————— *down they caſt*
Their crowns] So they are repreſented, *Rev.* iv. 10. NEWTON.

Ver. 353. *Immortal amarant,*] A flower of a purple velvet colour, which, though gathered, keeps its beauty; and, when all other flowers fade, recovers its luſtre by being ſprinkled with a little water, as Pliny affirms, lib. 21, c. 11. Milton ſeems to have taken this hint from 1 *Pet.* i. 4. " To an inheritance incorruptible, undefiled, and that *fadeth not away*, ἀμαράντον; and v. 4. " Ye ſhall receive a crown of glory that *fadeth not away*, ἀμαράντινον:" Both relating to the name of his everlaſting amarant, which he has finely ſet near the tree of life. " *Amarantus* flos, ſymbolum eſt *immortalitatis*." Clem. Alex. HUME.

Ver. 359. *Rolls o'er* Elyſian flowers *her amber ſtream;*] Dr. Bentley reads " Rolls o'er *relucent gems* &c." becauſe (he ſays) it is not well conceived that *flowers* grow at the bottom of a river.

With theſe that never fade the Spirits elect
Bind their reſplendent locks inwreath'd with beams;

But (as Dr. Pearce replies) Milton's words do not neceſſarily imply ſo much; the river might only ſometimes *roll over* them, to water them. And yet (ſays Dr. Pearce) I am rather inclined to think, that the poet here by *over* means *through* or *among*. So Mr. Jortin underſtands *Rolls o'er* for *rolls through* or *by*; and obſerves that Horace uſes the verb *præterire* in much the ſame manner, *Od.* IV. vii. 3.

——"et decreſcentia ripas
"Flumina prætereunt,"

roll by and within their banks. But if we underſtand the paſſage as it is expreſſed, there is no kind of abſurdity in it; for we frequently ſee graſs, and weeds, and flowers, growing under water: And we may therefore ſuppoſe the fineſt flowers to grow at the bottom of the *river of bliſs*, or rather the river to *roll over* them ſometimes, to water them. The author ſeems to intend much the ſame thing that he has expreſſed in B. iv. 240, where, ſpeaking of the brooks in Paradiſe, he ſays they

"Ran nectar, viſiting each plant, and fed
"Flowers worthy of Paradiſe."

And as there they are flowers *worthy of Paradiſe*, ſo here they are worthy of *Elyſium*, the region of the Bleſſed: and he makes uſe of the ſame expreſſion in *L'Allegro*. And then as to his calling it *amber ſtream*, it is only on account of its clearneſs and tranſparency, and not at all on account of its colour, that he compares it to amber. The clearneſs of amber was proverbial among the Ancients; Callimachus, in his hymn to Ceres, ver. 29, has ἀλίκτυπον ὕδωρ; and, in like manner, Virgil ſays of a river, *Georg.* iii. 522.

"Purior *electro* campum petit amnis." NEWTON.

Ver. 360. *With theſe that never fade*] "With theſe *flowers*," as Dr. Newton rightly ſuppoſes; not, "with theſe *crowns*," according to Dr. Pearce, or, "with *this amarant*," according to Dr. Bentley. Thus Drummond ſpeaks of Heaven, *Poems* 1616. Part ſecond. "But there *flowers do not fade*, trees grow not olde." TODD.

Now in looſe garlands thick thrown off, the bright
Pavement, that like a ſea of jaſper ſhone,
Impurpled with celeſtial roſes ſmil'd.
Then, crown'd again, their golden harps they took,
Harps ever tun'd, that glittering by their ſide
Like quivers hung, and with preamble ſweet
Of charming ſymphony they introduce

Ver. 363. ——————— *like a ſea of jaſper ſhone,)* The *jaſper* caſts divers colours, and the green (the moſt eſteemed) has moſt *ſimilitude to the ſea.* Ruæ. de Gem. l. 2, c. 1. HUME.

Milton, I dare ſay, intended no alluſion whatever to the ſea-green colour of the jaſper, but only borrowed it from its general brightneſs, and on account of the uſe of it in Scriptural deſcriptions. See *Rev.* xxi. 11, 18. Compare alſo *Exod.* xxiv. 10. DUNSTER.

It is probable that Milton had in remembrance the deſcription of Spenſer, *Faer. Qu.* ii. xii. 62.

———" through the waves one might the bottom ſee,
" All *pav'd* beneath *with jaſper* ſhining bright,
" That ſeem'd the fountaine in *that ſea* did ſayle upright."
TODD.

Ver. 364. Impurpled *with celeſtial roſes ſmil'd.*] A word very familiar with Spenſer, from the Italian *imporporato.* See *Faerie Qu.* iii. vii. 17.

" Oft from the forreſt wildings he did bring,
" Whoſe ſides *empurpled* were with ſmyling red." THYER.

Ver. 365. *Then, crown'd again, their golden harps they took, Harps ever tun'd,* &c.] In the preceding part of the deſcription, the choral Angels are palpably active perſons of the drama; and we can ſcarcely avoid attributing a meaſure, i. e. a movement regulated by muſick, to their ſolemn adoration, ver. 351. Here the meaſure, I ſuppoſe, was intended to ceaſe; and the heavenly Chorus prepare to ſing their epode or ſtationary ſong, i. e. their angelick hymn, to which Milton, who was him-

Their ſacred ſong, and waken raptures high;
No voice exempt, no voice but well could join
Melodious part, ſuch concord is in Heaven.
Thee, Father, firſt they ſung Omnipotent,
Immutable, Immortal, Infinite,
Eternal King; the Author of all being,
Fonntain of light, thyſelf inviſible
Amidſt the glorious brightneſs where thou ſit'ſt
Thron'd inacceſſible, but when thou ſhad'ſt

ſelf a great maſter of muſick, prefixes the

——————————" preamble ſweet
" Of charming ſymphony." DUNSTER.

Ver. 369. —————— *and* waken *raptures high*;] Mr. Wakefield has noticed the obligation of Gray to this expreſſion, in his *Elegy:*

" Or *wak'd* to extaſy the living lyre;"

as alſo the original phraſe in Lucretius, ii. 412.

—— Muſæa mele, per chordas organici quæ
" Mobilibus digitis *expergefacta* figurant." TODD.

Ver. 372. *Thee, Father, firſt they ſung* &c.] This hymn ſeems to be compoſed ſomewhat in the ſpirit and manner of the hymn to Hercules in the 8th book of the Æneid: But is as much ſuperiour as the ſubject of the one tranſcends that of the other. NEWTON.

Ver. 377. *Thron'd inacceſſible*, but *when thou ſhad'ſt*] The word *but* here is the ſame as *except*, *unleſs;* inacceſſible *but* when thou ſhad'ſt, that is, then only acceſſible, when thou ſhad'ſt &c. Perhaps Milton had in view what Ovid ſays of Phœbus when his ſon Phaëton came to him, *Met.* ii. 39.

——" circum caput omne micantes
" Depoſuit radios, propiúſque accedere juſſit." PEARCE.

I rather conclude that theſe ideas were ſuggeſted by the 33d. chapter of *Exodus*, ver. 18, and the following paſſage which ends thus, " Thou ſhalt ſee my back parts, but my face ſhall not be ſeen." GREENWOOD.

The full blaze of thy beams, and, through a cloud
Drawn round about thee like a radiant ſhrine,
Dark with exceſſive bright thy ſkirts appear,

Ver. 380. *Dark with exceſſive bright thy ſkirts appear,*] Milton has the ſame thought of darkneſs occaſioned by glory, B. v. 599. "*Brightneſs had made inviſible.*" This alſo explains his meaning here: The exceſs of brightneſs had the effect of darkneſs, inviſibility. What an idea of glory! The ſkirts only not to be looked on by the beings neareſt to God, but when doubly or trebly ſhaded by a cloud and both wings. What then is the full blaze! RICHARDSON.

In like manner Taſſo, deſcribing the Almighty in Heaven, *Gier. Lib.* C. ix. ſt. 57.

"Quivi ei coſi nel ſuo ſplendor s' involve,
"Che o' abbaglian la viſta anco i più degni."

The ſame thought is in Spenſer's *Hymn* of Heavenly Beauty, but more languidly expreſſed:

"With the great glory of that wondrous light
"His throne is all encompaſſed around,
"*And hid in his own brightneſs* from the ſight
"Of all that look thereon &c." THYER.

Milton's idea is not only poetical in an high degree, but ſtrictly and philoſophically juſt. Extreme light, by overcoming the organs of ſight, obliterates all objects, ſo as in its effect exactly to reſemble darkneſs. After looking for ſome time at the ſun, two black ſpots, the impreſſion which it leaves, ſeem to dance before our eyes. Thus are two ideas, as oppoſite as can be imagined, reconciled to the extremes of both; and both, in ſpite of their oppoſite nature, brought to concur in producing the ſublime. BURKE.

Milton, in this ſublime addreſs to the Father, has been perhaps indebted to the following paſſages in Marino's *Geruſalemme Diſtrutta*, C. vii. ſt. 4.

"Ma quel ciel d' ogni ciel del gran monarca
"Palagio inacceſſibile, ed aſcoſo

Yet dazzle Heaven, that brighteſt Seraphim
Approach not, but with both wings veil their eyes.
Thee next they ſang of all creation firſt,
Begotten Son, Divine Similitude,
In whoſe conſpicuous countenance, without cloud
Made viſible, the Almighty Father ſhines,
Whom elſe no creature can behold; on thee
Impreſs'd the effulgence of his glory abides,
Transfus'd on thee his ample Spirit reſts.
He Heaven of Heavens and all the Powers therein
By thee created; and by thee threw down
The aſpiring Dominations: Thou that day

"Tranſcende i ſenſi, gl' intelletti eccede,
"Sol vi giunge a gran pena occhio di fede."

And ſt. 9.

"Dentro gli abiſſi d' una luce denſa,
"Staſſi il gran padre in ſe beato a pieno,
"Dalla fontana di teſori immenſa,
"E dell' immenſo incomprehenſibil ſeno
"Oceano di gloria egli diſpenſa." J. C. WALKER.

Ver. 382. *Approach not,*] So Ovid, *Met.* ii. 22.

"Conſiſtítque procul, neque enim propiora ferebat
"Lumina. ——" NEWTON.

Ibid. ——— *but with both wings veil their eyes.*] So they are repreſented in Iſaiah's viſion of the throne of God; *Iſaiah*, vi. 2. HUME.

Ver. 383. ——————— *of all creation firſt,*] So, in *Col.* i. 15. "The firſt born of every creature," or *of all creation*, πάσης κτίσεως: And *Rev.* iii. 14. "The beginning of the creation of God." NEWTON.

Ver. 387. *Whom elſe no creature can behold;*] No creature can otherwiſe behold the Father but in and through the Son. See *John* i. 18, and xiv. 9. NEWTON.

Thy Father's dreadful thunder didſt not ſpare,
Nor ſtop thy flaming chariot-wheels, that ſhook
Heaven's everlaſting frame, while o'er the necks
Thou drov'ſt of warring Angels diſarray'd.
Back from purſuit thy Powers with loud acclaim
Thee only extoll'd, Son of thy Father's might,
To execute fierce vengeance on his foes,
Not ſo on Man: Him through their malice fallen,
Father of mercy and grace, thou didſt not doom
So ſtrictly, but much more to pity incline:
No ſooner did thy dear and only Son
Perceive thee purpos'd not to doom frail Man
So ſtrictly, but much more to pity inclin'd,
He to appeaſe thy wrath, and end the ſtrife

Ver. 394. *Nor ſtop thy flaming chariot-wheels, that* ſhook
Heaven's everlaſting frame,] Compare Fairfax's Taſſo, B. ii. ſt. 91.

"Againe to *ſhake heaven's everlaſting frame.*" TODD.

Ver. 396. ——————— diſarray'd.] A word in Sylveſter's *Du Bartas*, 1621, p. 322.

——————— "pel-mel they ſcud,
"Choak'd up with duſt, diſorder'd, *diſarray'd.*" DUNSTER.

Ver. 398. *Thee only extoll'd,*] We muſt not underſtand it thus, Thy Powers returning from purſuit extoll'd, *&c* but, Thy Powers extoll'd thee returning from purſuit, and *thee only;* for he was the *ſole victor*, all the reſt *ſtood ſilent eye-witneſſes of his almighty acts*, B. vi. 880, &c. So perfectly does this hymn of the good Angels agree with the account given by Raphael in B. vi. And whenever mention is made of the good Angels joining in the purſuit, it is by the evil Angels, the reaſon of which ſee before in the note upon B. i. 169. NEWTON.

Ver. 405. *So ſtrictly, but much more to pity inclin'd,*] A repetition in the manner of Homer, who often uſes the ſame verſes and words, in which commands were given, or meſſages ſent; as ſuppoſing it not poſſible to change them for better. HUME.

Ver. 406. *He to appeaſe thy wrath,*] As an ingenious perſon

Of mercy and juſtice in thy face diſcern'd,
Regardleſs of the bliſs wherein he ſat
Second to thee, offer'd himſelf to die
For Man's offence. O unexampled love,
Love no where to be found leſs than Divine!
Hail, Son of God, Saviour of Men! Thy name
Shall be the copious matter of my ſong
Henceforth, and never ſhall my heart thy praiſe
Forget, nor from thy Father's praiſe disjoin.
Thus they in Heaven, above the ſtarry ſphere,
Their happy hours in joy and hymning ſpent.
Mean while upon the firm opacous globe
Of this round world, whoſe firſt convex divides
The luminous inferiour orbs, enclos'd
From Chaos, and the inroad of Darkneſs old,
Satan alighted walks: A globe far off
It ſeem'd, now ſeems a boundleſs continent
Dark, waſte, and wild, under the frown of Night
Starleſs expos'd, and ever-threatening ſtorms

obſerves, *than*, or *but*, is underſtood before *He*, to complete the ſenſe. NEWTON.

Ver. 412. *Hail, Son of God,*] See Virgil's concluſion of the hymn to Hercules, *Æn.* viii. 301. NEWTON.

The concluſion of Milton's hymn, is in imitation of the hymns of Homer and Callimachus, who always promiſe to return in future hymns. RICHARDSON.

Ver. 413. ——— *the copious* matter of my ſong] Spenſer, *Faer. Qu.* iii. iv. "As thee, O Queene, the *matter of my ſong*;" which Mr. Upton refers to Dante, *Paradis.* C. i. 12.

"Sara hora *materia del mio canto*."

Mr. Dunſter notices the Ovidian phraſe, II *Triſt.* i. 71. "Et ſe *materiam carminis* eſſe juvat." TODD.

Ver. 424. ——— *the frown of Night*] An expreſſion perhaps ſuggeſted by Shakſpeare. See note, B. v. 124. TODD.

Of Chaos bluſtering round, inclement ſky;
Save on that ſide which from the wall of Heaven,
Though diſtant far, ſome ſmall reflection gains
Of glimmering air leſs vex'd with tempeſt loud:
Here walk'd the Fiend at large in ſpacious field.
As when a vultur on Imaus bred,
Whoſe ſnowy ridge the roving Tartar bounds,
Diſlodging from a region ſcarce of prey
To gorge the fleſh of lambs or yeanling kids,
On hills where flocks are fed, flies toward the ſprings
Of Ganges or Hydaſpes, Indian ſtreams;
But in his way lights on the barren plains
Of Sericana, where Chineſes drive
With ſails and wind their cany waggons light:

Ver. 431. *As when a vultur &c.*] This ſimile is very appoſite and lively, and correſponds exactly in all the particulars. Satan coming from Hell to Earth, in order to deſtroy mankind, but lighting firſt on the bare convex of the world's outermoſt orb, *a ſea of land* as the poet calls it, is very fitly compared to a vultur flying, in queſt of his prey, tender lambs or kids new-yeaned, from the barren rocks to the more fruitful hills and ſtreams of India; but lighting in his way on the plains of Sericana, which were in a manner *a ſea of land* too; the country being ſo ſmooth and open that carriages were driven (as travellers report) with ſails and wind. *Imaus* is a celebrated mountain in Aſia; its name ſignifies *ſnowy* in the language of the inhabitants, according to Pliny, lib. 6, cap. 21. "incolarum lingua *nivoſum* ſignificante;" and therefore it is ſaid here, *whoſe ſnowy ridge.* NEWTON.

The *ſnowy ridge* is from Taſſo, *Gier. Lib.* C. xvii. 94, "Ed altre i *gioghi* del *nivoſo* Tauro, &c." DUNSTER.

Ver. 438. —— *Sericana, where Chineſes drive*
With ſails and wind their cany waggons light:] *Sericana* is a region betwixt China to the eaſt, and the mountain

So, on this windy ſea of land, the Fiend
Walk'd up and down alone, bent on his prey;

Imaus to the weſt: And, what Milton ſays of the *Chineſes*, he ſeems to have taken from Heylin's *Coſmography*, p. 867, where it is ſaid, "Agreeable unto the obſervation of modern writers, the country is ſo plain and level, that they have carts and coaches driven with ſails, as ordinarily as drawn with horſes, in theſe parts." Our author ſuppoſes theſe carriages to be made of *cane*, to render the thing ſomewhat more probable. It may be thought the leſs incredible, as there was a man lately at Bath who attempted ſomething of the ſame nature, and could really drive his machine without horſes by the help of wind and ſail, upon Marlborough Downs, but it would not anſwer upon the road; it did well enough on the plain, but he could not make it go up hill. NEWTON.

Other attempts of the ſame nature have been made in this country; but England having "this variety" from Sericana "of pleaſure ſituate in HILL and *dale*," they have not been found, as Dr. Newton obſerves, to *anſwer!* *Sailing Coaches* are alſo ſaid to have been invented by Stevenius in the Netherlands, in the ſeventeenth century. See Hakewill's Apologie of the Power and Providence of God, 2d edit. 1630, ad fin. Grotius has written a copy of verſes on the invention. Milton did not merely *ſuppoſe* the waggons of the Chineſe to be made of *cane;* but he was correct. Sir George Staunton, who ſo lately viſited China, thus mentions the *old* cuſtom, which "is ſtill in ſome degree retained. The *cany waggons* are ſmall carts, or double barrows, of *bamboo*, with one large wheel between them. When there is no wind to favour the progreſs of ſuch a cart, it is drawn by a man, who is regularly harneſſed to it, while another keeps it ſteady from behind, beſide aſſiſting in puſhing it forward. The *ſail*, when the wind is favourable, ſaves the labour of the former of theſe two men. It conſiſts only of a mat, fixed between two poles ariſing from the oppoſite ſides of the cart. This ſimple contrivance can only be of uſe when the cart is intended to run before the wind; and was probably the reſource of an individual, who wiſhed to have no companion of his labour and partner of his profits, or who happened not to meet one." Embaſſy to China, 1797, vol. ii. p. 243, 8vo. edit. TODD.

Alone, for other creature in this place,
Living or lifeleſs, to be found was none;
None yet, but ſtore hereafter from the earth
Up hither like aëreal vapours flew
Of all things tranſitory and vain, when ſin
With vanity had fill'd the works of men:
Both all things vain, and all who in vain things
Built their fond hopes of glory or laſting fame,
Or happineſs in this or the other life;
All who have their reward on earth, the fruits
Of painful ſuperſtition and blind zeal,
Nought ſeeking but the praiſe of men, here find
Fit retribution, empty as their deeds;
All the unaccompliſh'd works of Nature's hand,
Abortive, monſtrous, or unkindly mix'd,
Diſſolv'd on earth, fleet hither, and in vain,
Till final diſſolution, wander here;
Not in the neighbouring moon as ſome have dream'd;
Thoſe argent fields more likely habitants,
Tranſlated Saints, or middle Spirits hold

Ver. 457. ——————— *and* in vain,] To wander *in vain*, as commonly underſtood, would be a weak expreſſion; but it has the force of the Greek ἄυτως, the Latin *fruſtrà, temerè, fortuitò, nullo conſilio*, at random. RICHARDSON.

Ver. 459. *Not in the neighbouring moon, as ſome have dream'd;*] He means particularly Arioſto, *Orl. Fur.* c. xxxiv. ſt. 70, &c.; whoſe enumeration of things loſt upon earth, and treaſured up in the moon, Pope has finely adapted in the fifth canto of his *Rape of the Lock:* And indeed, the notion ſeems to be fitter for a mock-heroick poem, than for the true epick. NEWTON.

Betwixt the angelical and human kind.
Hither of ill-join'd ſons and daughters born
Firſt from the ancient world thoſe giants came
With many a vain exploit, though then renown'd:
The builders next of Babel on the plain
Of Sennaar, and ſtill with vain deſign,
New Babels, had they wherewithal, would build:
Others came ſingle; he, who, to be deem'd
A God, leap'd fondly into Ætna flames,
Empedocles; and he, who, to enjoy

Ver. 463. *Hither of ill-join'd ſons* &c.] He means *the ſons of God* ill-join'd with *the daughters of men*, alluding to that text of Scripture, *Gen.* vi. 4. "There were giants in the earth in thoſe days, and alſo after that, when the ſons of God came in unto the daughters of men, and they bare children to them; the ſame became mighty men, which were of old, men of renown:" where by *the ſons of God*, ſome Fathers and Commentators have underſtood *Angels*, as if the Angels had been enamoured and married to women: but the true meaning is, that the poſterity of Seth and other patriarchs, who were worſhippers of the true God, and therefore called *the Sons of God*, intermarried with the idolatrous poſterity of wicked Cain. NEWTON.

Ver. 467. *Of* Sennaar,] Or *Shinar*; for they are both the ſame name for this province of Babylonia. But Milton follows the Vulgate, as he frequently does in the names of places. NEWTON.

Ver. 471. *Empedocles*;] The ſcholar of Pythagoras, a poet and philoſopher of Sicily, who, ſtealing one night from his followers, threw himſelf into Ætna; that, being no where to be found, he might be eſteemed to be a god, and to be taken up into heaven; but his iron pattens, being thrown out by the fury of the burning mountain, diſcovered his defeated ambition, and ridiculed his folly. HUME.

Empedocles occurs, among other Sages, in Dante's *Limbo*, Inf. C. iv. 138, which probably Milton here remembered. TODD.

Plato's Elyſium, leap'd into the ſea,
Cleombrotus; and many more too long,
Embryos, and idiots, eremites, and friars
White, black, and gray, with all their trumpery.
Here pilgrims roam, that ſtray'd ſo far to ſeek
In Golgotha him dead, who lives in Heaven;

Ver. 473. *Cleombrotus;*] A youth of Ambracia, a city of Epirus in Greece, who, having read over Plato's book of the ſoul's immortality and happineſs in another life, was ſo raviſhed with the account of it, that he leaped from a high wall into the ſea, that he might immediately enjoy it. NEWTON.

Ibid. ——————— *and many more too long,*] It ſeems as if a line were, by miſtake of the printer, left out here; for, as Dr. Bentley obſerves, this phraſe is deficiently expreſſed. Beſides Milton had been mentioning thoſe who *came ſingle;* and therefore he could not fall upon the mention of *embryos*, *idiots*, *eremites*, and *friars*, without ſome other verſe interpoſed, which ſhould finiſh the account of thoſe who *came ſingle*, and contain a verb for the nominative caſes *embryos*, and *idiots;* which at preſent is wanting. PEARCE.

A very ingenious perſon queſtions whether Milton, by this appearance of inaccuracy and negligence, did not deſign to expreſs his contempt of their *trumpery*, as he calls it, by huſtling it all together in this diſorder and confuſion. There is the ſame artful negligence in *Par. Reg.* B. ii. 182, &c. NEWTON.

However deficiently or contemptuouſly the phraſe may be thought to be expreſſed, it bears a reſemblance to that of Ovid, *Faſt.* iv. 95.

" Illa deos omnes *(longum enumerare)* creavit." TODD.

Ver. 475. *White, black, and gray,*] The Carmelites, Dominicans, and Franciſcans, who are thus diſtinguiſhed by Arioſto, *Orl. Fur.* c. xiv. ſt. 68.

——— " Frati, *bianchi*, *neri*, e *bigi*."

See alſo C. xliii. ſt. 175.

——— " i *bigi*, i *bianchi*, i *neri* frati." TODD.

And they, who to be ſure of Paradiſe,
Dying, put on the weeds of Dominick,
Or in Franciſcan think to paſs diſguis'd;
They paſs the planets ſeven, and paſs the fix'd,
And that cryſtalline ſphere whoſe balance weighs

Ver. 478. This verſe and the two following allude to a ridiculous opinion, that obtained in the dark ages of Popery; that, at the time of death, to be clothed in a friar's habit, was an infallible road to heaven. This fact is taken notice of by the anonymous author of *Paſquine in a Traunce*, 1584, fol. 15. "So grew in the mindes of the ſilly ſimple ſoules, this wicked opinion of theſe monſtrous-marked friers, that to *weare their weede*, or to go clothed in that colour, was good againſt the quartane ague, and other diſeaſes; and (that worſe is) that, to be *buried in that habit*, was the *very right way to go to heaven*." We further meet with a piece of hiſtory in Weever's *Diſcourſe of Funeral Monuments*, 1621, p. 158, which ſets this fact in a very clear light. "They [the friars] were wondrouſly enriched by the burials of great perſonages; for, in regard of burial, Abbeyes were moſt commonly preferred before other Churches whatſoever: And he that was *buried* therein in a *frier's habite*, if you will believe it, never came into hell." Buchanan, in his *Franciſcanus*, expoſes this fact in a pleaſing ſatire. And Dante places, in his *Inferno*, the Conte da Monte feltro, notwithſtanding his *having taken the habit of a Franciſcan*. BOWLE.

This ridiculous indulgence, which the Orders only of St. *Dominick* and St. *Francis* diſpenſe, is alſo well expoſed in Brevint's "*Saul and Samuel at Endor*," 1674, chap. xiv. TODD.

Ver. 482. *And that cryſtalline ſphere* &c.] He ſpeaks here according to the ancient aſtronomy, adopted and improved by Ptolemy. *They paſs the planets ſeven*, our planetary or ſolar ſyſtem, *and* beyond this *paſs the fix'd*, the firmament or ſphere of the fix'd ſtars, *and* beyond this *that cryſtalline ſphere*, the cryſtalline Heaven, clear as cryſtal, to which the Ptolemaicks attributed a ſort of libration or ſhaking (the *trepidation* ſo much talked of) to account for certain irregularities in the motion of the ſtars,

The trepidation talk'd, and that firſt mov'd;
And now Saint Peter at Heaven's wicket ſeems
To wait them with his keys, and now at foot
Of Heaven's aſcent they lift their feet, when lo
A violent croſs wind from either coaſt
Blows them tranſverſe, ten thouſand leagues awry

and beyond this *that firſt mov'd*, the primum mobile, the ſphere which was both the firſt moved and the firſt mover, communicating its motion to all the lower ſpheres; and beyond this was the empyrean Heaven, the ſeat of God and the Angels. This paſſage may receive ſome further light and illuſtration from another of the ſame nature in Taſſo, where he deſcribes the deſcent of the Arch-Angel Michael from Heaven, and mentions this cryſtalline and all the other ſpheres, but only inverting the order, as there the motion is downwards, and here it is upwards, Cant. ix. ſt. 60, 61. Fairfax's tranſlation:

"Paſſa il foco, e la luce, *&c.*

60.

"He paſs'd the light, and ſhining fire aſſign'd
"The glorious ſeat of his ſelected crew,
"The mover firſt, and circle cryſtalline,
"The firmament where fixed ſtars all ſhine.

61.

"Unlike in working then in ſhape and ſhow,
"At his left hand, Saturn he left and Jove,
"And thoſe untruly errant call'd, I trow,
"Since he errs not who them doth guide and move."

And when our poet mentions *St. Peter at Heaven's wicket with his keys*, he certainly intends (as Mr. Thyer obſerves) to ridicule the fond conceit of the Romaniſts, that St. Peter and his ſucceſſours are in a particular manner entruſted with the keys of Heaven. And he makes uſe of the low phraſe of *Heaven's wicket*, the better to expoſe the notions of thoſe whom he places here in the Paradiſe of Fools. NEWTON.

Into the devious air: Then might ye ſee
Cowls, hoods, and habits, with their wearers, toſt
And flutter'd into rags; then reliques, beads,
Indulgences, diſpenſes, pardons, bulls,
The ſport of winds: All theſe, upwhirl'd aloft,
Fly o'er the backſide of the world far off
Into a Limbo large and broad, ſince call'd
The Paradiſe of Fools, to few unknown
Long after, now unpeopled, and untrod.
All this dark globe the Fiend found as he paſs'd,
And long he wander'd, till at laſt a gleam
Of dawning light turn'd thither-ward in haſte
His travell'd ſteps: far diſtant he deſcries

Ver. 489. ——— *Then might* ye ſee] Then might *ye ſee*, is no more than "Then might *be ſeen*." It is very common among poets to talk thus to their readers. See Virgil, *Æn.* viii. 676. PEARCE.

So Spenſer, *Faer. Qu.* iv. iv. 38. "There might *ye ſee* looſe ſteeds at random run." BOWLE.

Ver. 493. The ſport of winds:] Virgil, *Æn.* vi. 75. "*Ludibria ventis.*" HUME.

Ver. 495. *Into a* Limbo *large and broad,*] The *Limbus patrum*, as it is called, is a place that the Schoolmen ſuppoſed to be in the neighbourhood of Hell, where the ſouls of the patriarchs were detained, and thoſe good men who died before our Saviour's reſurrection. Our author gives the ſame name to his Paradiſe of Fools, and more rationally places it beyond *the backſide of the world*. NEWTON.

Ver. 501. *His* travell'd *ſteps:*] His *tired* ſteps, from the Italian *travagliato*. RICHARDSON.

So, in his *Tractate of Education*, 1673, p. 113. "The interim of unſweating themſelves regularly, and convenient reſt before meat, may, both with profit and delight, be taken up in re-

Aſcending by degrees magnificent
Up to the wall of Heaven a ſtructure high;
At top whereof, but far more rich, appear'd
The work as of a kingly palace-gate,
With frontiſpiece of diamond and gold
Embelliſh'd; thick with ſparkling orient gems
The portal ſhone, inimitable on earth
By model, or by ſhading pencil, drawn.
The ſtairs were ſuch as whereon Jacob ſaw

creating and compoſing their *travail'd* ſpirits with the ſolemn and divine harmonies of muſick heard or learnt." And ſee Harington's *Orl. Fur.* B. viii. 70. "Gives to his *travel'd* bodie due repoſe." TODD.

Ver. 502. *Aſcending by degrees magnificent*
Up to the wall of Heaven a ſtructure high;] Heaven is locally repreſented with ſimilar brilliancy, in Milton's earlier Poems. See Mr. Warton's note, *In Obit. Præſ. El.* v. 62. Milton had perhaps been ſtruck with the ſplendid deſcription of the new Jeruſalem, in *Tobit* xiii. 16. "Jeruſalem ſhall be built up with *ſapphires*, and *emeralds*, and *precious ſtones*; thy *walls*, and *towers*, and *battlements*, with pure gold." See alſo *Rev.* xxi. 12. And compare B. ii. 1049. TODD.

Ver. 506. *With* frontiſpiece] So Sylveſter, ſpeaking of a kingly palace, *Du Bart.* 1621, p. 445.

——"th' uniform, fair, ſtately *frontiſpiece.*"

See alſo ibid, p. 876. DUNSTER.

Ver. 507. ——————— *with ſparkling* orient gems] So, in Petrarch's *Trionf. della Morte*, cap. ii. "Di *gemme orientali* incoronata;" who alſo uſes the ſame expreſſion in a *Sonnet.* But Dr. Bentley would here ſubſtitute "*ardent*" for "*orient* gems," when the latter word was common, even in our own language, as denoting *richly bright*; and the whole phraſe exiſting in the poetry of Milton's favourite, Petrarch. See note on B. i. 546. TODD.

Ver. 510. *The ſtairs*] The degrees mentioned before, v. 502,

Angels aſcending and deſcending, bands
Of guardians bright, when he from Eſau fled
To Padan-Aram, in the field of Luz
Dreaming by night under the open ſky,
And waking cried, *This is the gate of Heaven.*
Each ſtair myſteriouſly was meant, nor ſtood
There always, but drawn up to Heaven ſometimes
Viewleſs; and underneath a bright ſea flow'd
Of jaſper, or of liquid pearl, whereon
Who after came from earth, ſailing arriv'd
Wafted by Angels, or flew o'er the lake
Rapt in a chariot drawn by fiery ſteeds.
The ſtairs were then let down, whether to dare
The Fiend by eaſy aſcent, or aggravate

were ſuch as whereon Jacob ſaw &c.; a compariſon drawn from *Geneſis*, xxviii. 12, 13. NEWTON.

Compare alſo Dante, *Paradiſ.* C. xxii. "Infin laſiù la vide il patriarca Jacob &c." TODD.

Ver. 513. *To Padan-Aram,* &c.] This paſſage was wrong pointed in all the editions. For there ſhould be no comma after *Luz:* The comma ſhould be after *Padan-Aram;* and *in the field of Luz* ſhould be joined to *dreaming* in the next verſe. NEWTON.

Ver. 518. ——— *and underneath* a bright ſea *flow'd*] The author himſelf explains this, in the argument of this book, to be meant of *the water above the firmament.* He mentions it again, B. vii. 619. HEYLIN.

Ver. 521. Wafted] As Lazarus was *carried* by Angels, *Luke* xvi. 22. NEWTON.

Ver. 522. *Rapt in a chariot drawn by fiery ſteeds.*] See 2 *Kings*, i. 11; and note on *Paradiſe Regained*, B. ii. 16, and on *Il Penſ.* v. 40. TODD.

His ſad excluſion from the doors of bliſs:
Direct againſt which open'd from beneath,
Juſt o'er the bliſsful ſeat of Paradiſe,
A paſſage down to the Earth, a paſſage wide,
Wider by far than that of after-times
Over mount Sion, and, though that were large,
Over the Promis'd Land to God ſo dear;
By which, to viſit oft thoſe happy tribes,
On high beheſts his Angels to and fro
Paſs'd frequent, and his eye with choice regard

Ver. 525. ——————— *the* doors] *Rev.* iv. 1. "After this I looked, and, behold, *a door* was opened *in Heaven.*" See alſo Milton's poem, *In Obitum Præſulis El.* v. 62.

"Donec nitentes ad *fores*
"Ventum eſt *Olympi.*" TODD.

Ver. 528. *A paſſage down to the Earth,*] Compare Apollonius Rhodius, lib. iii. 160.

——— ἔνθεν δὲ καταιβάτις ἐσὶ κέλευθος
Οὐρανίη, κ. τ. λ.

And ſee alſo v. 542. STILLINGFLEET.

Ver. 533. *On high beheſts his Angels to and fro*
Paſs'd frequent,] So Spenſer, *Faer. Qu.* i. x. 56.

"As he thereon ſtood gazing, he might ſee
"The bleſſed Angels to and fro deſcend
"From higheſt Heaven &c." STILLINGFLEET.

Ver. 534. ——— *and his eye with choice regard*] Dr. Pearce thinks that, after *regard*, a verſe ſeems to be wanting to deſcribe what *his eye* did *with choice regard:* But it may be underſtood thus; his eye *paſs'd frequent*, as well as his Angels to and fro on high beheſts or commands, and ſurveyed *from Paneas*, a city at the foot of a mountain of the ſame name, part of mount Libanus where the river Jordan has its ſource, to *Beërſaba* or Beerſheba, that is, the whole extent of the Promiſed

From Paneas, the fount of Jordan's flood,
To Beërſaba, where the Holy Land
Borders on Egypt and the Arabian ſhore;
So wide the opening ſeem'd, where bounds were ſet
To darkneſs, ſuch as bound the ocean wave.
Satan from hence, now on the lower ſtair,
That ſcal'd by ſteps of gold to Heaven-gate,
Looks down with wonder at the ſudden view
Of all this world at once. As when a ſcout,
Through dark and deſart ways with peril gone
All night, at laſt by break of cheerful dawn
Obtains the brow of ſome high-climbing hill,

Land from Paneas in the north to Beërſaba in the ſouth, where the Holy Land is bounded by Egypt and Arabia. The limits of the Holy Land are thus expreſſed in Scripture, *from Dan even unto Beerſheba*, Dan at the northern and Beerſheba at the ſouthern extremity; and the city that was called *Dan* was afterwards named *Paneas*. NEWTON.

If we here adopt Milton's own expreſſion, applied to the archangel *Uriel*, ver. 660, "*as* his eye;" or the expreſſion, applied to the angels in general, ver. 650, "are his eyes;" perhaps it will not be leſs intelligible to read and point this paſſage thus:

"On high beheſts his Angels to and fro
"Paſs'd frequent, *as* his eyes, with &c." TODD.

Ver. 538. ——————— *where bounds were ſet*
To darkneſs,] Job xxviii. 3. "He ſetteth an end to darkneſs." GILLIES.

Ver. 546. ——————— *of ſome* high-climbing *hill*,] The attribute of the agent given to the ſubject upon which it operates. LORD KAIMES.

Compare a ſimilar mode of expreſſion in Drayton's *Barons Warres*, 1627. C. ii. ſt. 14.

Which to his eye diſcovers unaware
The goodly proſpect of ſome foreign land
Firſt ſeen, or ſome renown'd metropolis
With gliſtering ſpires and pinnacles adorn'd,
Which now the riſing ſun gilds with his beams:
Such wonder ſeis'd, though after Heaven ſeen,
The Spirit malign, but much more envy ſeis'd,
At ſight of all this world beheld ſo fair.
Round he ſurveys (and well might, where he ſtood
So high above the circling canopy
Of night's extended ſhade,) from eaſtern point
Of Libra to the fleecy ſtar that bears
Andromeda far off Atlantick ſeas
Beyond the horizon; then from pole to pole
He views in breadth, and without longer pauſe
Down right into the world's firſt region throws

" Upon the Eaſt, from buſhie Needwood's ſide,
" There riſeth vp an *eaſie-climbing* hill." TODD.

Ver. 555. *Round he ſurveys* &c.] He ſurveys the whole creation from eaſt to weſt, and from north to ſouth. But poetry delights to ſay the moſt common things in an uncommon manner. It is fine, as it is natural, to repreſent Satan taking a view of the world, before he threw himſelf into it. NEWTON.

Ver. 556. ——————— *the circling* canopy
Of night's extended ſhade,)] " The *night* began to caſt her *dark canopy* over them." Sidney's *Arcadia*, 13th edit. p. 443. TODD.

Ver. 562. *Down right into the world's* &c.] Satan, after having ſurveyed the whole creation, immediately *without longer pauſe* throws himſelf into it, and is deſcribed as making two different motions. At firſt he drops down perpendicularly ſome

His flight precipitant, and winds with eaſe
Through the pure marble air his oblique way
Amongſt innumerable ſtars, that ſhone
Stars diſtant, but nigh hand ſeem'd other worlds;
Or other worlds they ſeem'd, or happy iſles,
Like thoſe Heſperian gardens fam'd of old,

way into it, *down right into the world's firſt region throws his flight precipitant*, and afterwards *winds his oblique way*, turns and winds this way and that, if he might any where eſpy the ſeat of Man; for though in v. 527, it is ſaid that the paſſage was *juſt over Paradiſe*, yet it is evident that Satan did not know it, and therefore, as it was natural for him to do, winds about in ſearch of it *through the pure marble air*. NEWTON.

Ver. 564. *Through the* pure marble *air*] The firſt epithet *pure* determines the ſenſe of the ſecond, and ſhews why the air is compared to *marble*; namely, for its clearneſs and whiteneſs, without any regard to its hardneſs: And the word *marmor*, marble, is derived from a Greek word, μαρμαιρω, that ſignifies to *ſhine* and *gliſter*. See alſo Shakſpeare, *Othello*, A. iii. S. iii. "Now, by yon *marble* heaven." NEWTON.

So Drummond, *Poems*, 1616, Part the firſt. "Heaven looks like ſmootheſt *marble*." Sandys, in his *Paraphraſe on the Pſalms*, has the following compound, "the *marble-arched* ſkie." But compare Sophocles, *Antigone*, v. 618.

Ὀλύμπιε
Μαρμαρόεσσαν αἴγλαν. TODD.

Ibid. ——————— *his* oblique *way*] Perhaps with the accent on the firſt ſyllable of *oblique*, as it frequently is in Drayton. Thus in *Polyolbion*, Song xvi.

"Then in his *óblique* courſe the luſty ſtragling ſtreet." TODD.

Ver. 565. ——————— *that ſhone*
Stars diſtant,] They appeared, by their ſhining, to be ſtars. It is a Greek expreſſion, as Plato in an epigram on his friend Stella, preſerved by Diogenes Laertius: "You ſhone, whilſt living, a morning ſtar; but, dead, you now ſhine Heſperus among the ſhades." RICHARDSON.

Fortunate fields, and groves, and flowery vales,
Thrice happy iſles; but who dwelt happy there
He ſtaid not to inquire: Above them all
The golden ſun, in ſplendour likeſt Heaven,
Allur'd his eye; thither his courſe he bends
Through the calm firmament, (but up or down,
By center, or eccentrick, hard to tell,
Or longitude,) where the great luminary
Aloof the vulgar conſtellations thick,
That from his lordly eye keep diſtance due,
Diſpenſes light from far; they, as they move
Their ſtarry dance in numbers that compute

Ver. 569. *Fortunate fields, and groves,* &c.] This particular deſcription of the Heſperian gardens is from the Elyſian fields of Virgil:

——" locos lætos, et amœna vireta
" Fortunatorum nemorum, ſedeſque beatas." DUNSTER.

Ver. 574. —— (*but up or down,*
By center, or eccentrick, hard to tell,
Or longitude,)] Theſe words, (as Dr. Pearce obſerves) ſhould be included in a parentheſis, and then the conſtruction of the reſt will be plain and eaſy. Satan had now paſſed the fixed ſtars, and was directing his courſe towards the ſun; but it is hard to tell (ſays the poet) whether his courſe was *up or down*, that is north or ſouth, for ſo *up and down* ſignifies in B. ix. 78, and B. x. 675; the north being uppermoſt in our globes: Or whether it was *center or eccentrick*, towards the center, or from the center, it not being determined whether the ſun is the center of the world or not; or whether it was by *longitude*, that is, in length eaſt or weſt; as appears from B. iv. 539, and B. vii. 373. NEWTON.

Ver. 580. *In numbers*] That is, in meaſures. RICHARDSON.

Theſe numbers mean " meaſures regulated by numbers," by the muſick attributed to the ſpheres or planetary ſyſtem. DUNSTER.

Days, months, and years, towards his all-cheering lamp
Turn ſwift their various motions, or are turn'd
By his magnetick beam, that gently warms
The univerſe, and to each inward part
With gentle penetration, though unſeen,
Shoots inviſible virtue even to the deep;
So wonderouſly was ſet his ſtation bright.
There lands the Fiend, a ſpot like which perhaps
Aſtronomer in the ſun's lucent orb
Through his glaz'd optick tube yet never ſaw.
The place he found beyond expreſſion bright,
Compar'd with aught on earth, metal or ſtone;
Not all parts like, but all alike inform'd
With radiant light, as glowing iron with fire;

Ver. 585. ———————— *though unſeen,*
Shoots inviſible virtue even to the deep;] The words *though unſeen* relate to *penetration*, and *inviſible* is the epithet to *virtue*, which is a diſtinct thing from the *penetration* before-mentioned, and which might have been viſible, though the other was not ſo. PEARCE.

Ver. 590. *Through his glaz'd optick tube*] The ſpots in the ſun are viſible with a *teleſcope:* But aſtronomer perhaps never ſaw, through his *glaz'd optick tube*, ſuch a ſpot as Satan now he was in the ſun's orb. The poet mentions this glaſs the oftener, in honour of Galileo, whom he means here by the *aſtronomer*. NEWTON.

Ver. 592. ———————— metal *or ſtone;*] In the firſt editions it is *medal* or ſtone, and Mr. Richardſon juſtifies it, as the repetition of the ſame word immediately after is avoided: but for that very reaſon it appears that this is an errour of the preſs, and that it ought to be read *metal* or ſtone, as both *metal* and *ſtone* are repeated afterwards. NEWTON.

If metal, part ſeem'd gold, part ſilver clear;
If ſtone, carbuncle moſt or chryſolite,
Ruby or topaz, to the twelve that ſhone
In Aaron's breaſt-plate, and a ſtone beſides
Imagin'd rather oft than elſewhere ſeen,
That ſtone, or like to that which here below
Philoſophers in vain ſo long have ſought,
In vain, though by their powerful art they bind
Volatile Hermes, and call up unbound
In various ſhapes old Proteus from the ſea,

Ver. 596. *If ſtone*, carbuncle *moſt or* chryſolite,] See Greene's *Neuer too late*, 1616, part 2d, which opens thus: "No ſooner did *Phœbus* burniſh the heauen with his brightnes, and, deckt in a glorious *diademe* of *chriſolites*, had mounted him on his coach, &c." And Shakſpeare deſcribes the *car of Phabus* as compoſed of *carbuncles*, in *Ant. and Cleopatra*, and in *Cymbeline*. TODD.

Ver. 597. ———— *to the twelve that ſhone*] Ruby or topaz, *to the twelve*, that is, *and all the reſt, reckoning to the twelve*, that ſhone in Aaron's breaſt-plate. The poet had particularly mentioned ſome of the ſtones, and now he includes all the reſt *to the number twelve*. Such a conciſe manner of ſpeaking is not unuſual with our author. Fenton reads,

"Ruby or topaz, *or* the twelve that ſhone;"

which cannot be ſaid after ſome of the twelve have been already mentioned. NEWTON.

Ver. 603. ———— unbound] *Unbound* is an alluſion to Virgil, *Georg.* iv. 444.

"Verùm, ubi nulla fugam reperit pellacia, victus
"In ſeſe redit, &c." STILLINGFLEET.

Ver. 604. *In various ſhapes* &c.] Proteus, after he had turned himſelf into various amazing mutations, was fabled by the poets to return at laſt to his proper ſhape, and to anſwer truly all queſtions put to him: Therefore Milton tells us, that the chemiſts drain their various matter, they work upon, through all its mu-

Drain'd through a limbeck to his native form.
What wonder then if fields and regions here
Breathe forth Elixir pure, and rivers run
Potable gold, when with one virtuous touch
The arch-chemick ſun, ſo far from us remote,
Produces, with terreſtrial humour mix'd,
Here in the dark ſo many precious things
Of colour glorious, and effect ſo rare?
Here matter new to gaze the Devil met
Undazzled; far and wide his eye commands;
For ſight no obſtacle found here, nor ſhade,
But all ſun-ſhine, as when his beams at noon

tations, till, purſued through all its latent labyrinths, it aſſume, Proteus-like, its firſt ſhape, and anſwer their expectations: A ſimile well-ſuited to their uncertain ſearch. HUME.

Ver. 605. ——————— *his* native *form.*] Some editions incorrectly read "his *naked* form." TODD.

Ver. 606. ——————— *regions* here] Milton frequently uſes the word *here*, not meaning thereby a place preſent to him when he is ſpeaking, but that place only which he is then ſpeaking of. PEARCE.

Ver. 608. *The* arch-chemick *ſun*,] The thought of making the ſun the chief chemiſt, ſeems to be taken from Shakſpeare's *King John:*

"To ſolemnize this day, the glorious *ſun*
"Stays in his courſe, and plays the *alchemiſt;*
"Turning, with ſplendour of his precious eye,
"The meager cloddy earth to glittering gold." NEWTON.

Andrew Marvell, in his poem, *Eyes and Tears*, ſeems to have borrowed from his friend Milton:

"So the all-ſeeing *ſun*, each day,
"Diſtils the world with *chemick* ray." TODD.

Ver. 616. ——— as *when his beams at noon*

Culminate from the equator, as they now
Shot upward ſtill direct, whence no way round
Shadow from body opaque can fall; and the air,
No where ſo clear, ſharpen'd his viſual ray
To objects diſtant far, whereby he ſoon
Saw within ken a glorious Angel ſtand,
The ſame whom John ſaw alſo in the ſun:
His back was turn'd, but not his brightneſs hid;
Of beaming ſunny rays a golden tiar
Circled his head, nor leſs his locks behind
Illuſtrious on his ſhoulders fledge with wings
Lay waving round; on ſome great charge employ'd
He ſeem'd, or fix'd in cogitation deep.
Glad was the Spirit impure, as now in hope

Culminate from the equator, as *they now*
Shot upward ſtill direct,] The firſt *as* is uſed by way of ſimilitude, in the ſenſe of *like as;* There was no ſhadow but all ſun-ſhine, like *as when his beams at noon culminate from the equator*, that is, are vertical and ſhoot directly from the equator, which is the reaſon why thoſe who live under the equator, under the line, are called Aſcii, and at noon caſt no ſhadows. The other *as* is uſed by way of reaſon, in the ſenſe of *foraſmuch as;* There was no ſhadow but all ſun-ſhine, foraſmuch *as his beams ſhot now directly upward.* NEWTON.

Ver. 622. *Saw within ken*] The ſame expreſſion is in his Proſe-Works, as Mr. Bowle has obſerved, *Eikon.* p. 411. "He pretends to *foreſee within ken.*" So, in Greene's *Neuer too late*, part the firſt, 1616.

"I might *ſee in my ken*
"Such a flame as fiereth men." TODD.

Ver. 623. *The ſame whom John ſaw alſo* &c.] Rev. xix. 17. "And I ſaw an Angel ſtanding in the ſun." NEWTON.

To find who might direct his wandering flight
To Paradiſe, the happy ſeat of Man,
His journey's end and our beginning woe.
But firſt he caſts to change his proper ſhape,
Which elſe might work him danger or delay:
And now a ſtripling Cherub he appears,
Not of the prime, yet ſuch as in his face
Youth ſmil'd celeſtial, and to every limb
Suitable grace diffus'd, ſo well he feign'd:
Under a coronet his flowing hair

Ver. 634. ——— *he* caſts] He *conſiders, contrives:* a metaphor taken, not from the founder's art, as Dr. Warburton ſuppoſed; or from *caſting* the eye *about* every way, as Mr. Richardſon aſſerts; but rather from aſtrology, according to Mr. Warton; as, "to *caſt* a nativity." See alſo *Par. Loſt*, B. xii. 43. And *Comus*, ver. 369. TODD.

Ver. 636. ——— *a ſtripling Cherub*] Doctor Newton is certainly miſtaken in ſuppoſing that the poet means a Cherub "*not* of the *prime order* or dignity." He is deſcribing a Cherub in the figure, and with the beauty, of a ſtripling. *Prime* is oppoſed to *ſtripling*. T. WARTON.

Dr. Newton has noticed Spenſer's deſcription of the young Angel, in the *Faerie Queene*, ii. viii. 5, and Taſſo's repreſentation of Gabriel as a ſtripling, when he is ſent to rouſe the Chriſtian army, *Gier. Lib.* C. i. ſt. 13. But Milton, if he had any preceding writer in view, remembered perhaps the deſcent, and magnificent deſcription, of the heavenly Angel, in the ſecond book of Marino's *Strage de gli Innocenti*, ſt. 96, and 97. TODD.

Ver. 639. ——— *ſo well he feign'd:*] Here ſeems to be an alluſion to Spenſer, *Faer. Qu.* i. viii. 1.

"By which *Deceit* doth maſk in viſor fair,
"And caſt her colours died deep in grain,
"To ſeem like Truth, whoſe ſhape ſhe *well can feign.*

Mr. Dunſter alſo notices this imitation, and adds that, if we

In curls on either cheek play'd; wings he wore
Of many a colour'd plume, ſprinkled with gold;
His habit fit for ſpeed ſuccinct, and held
Before his decent ſteps a ſilver wand.
He drew not nigh unheard; the Angel bright,
Ere he drew nigh, his radiant viſage turn'd,
Admoniſh'd by his ear, and ſtraight was known
The Arch-Angel Uriel, one of the ſeven
Who in God's preſence, neareſt to his throne,

attend to the deſcription of Satan, B. i. 591, 601. B. iv. 869, we ſhall be more ſtruck with the very oppoſite form and character which for his immediate purpoſe he here aſſumes. TODD.

Ver. 643. *His* habit *fit for ſpeed* ſuccinct,] If Milton meant that Satan had clothes on as well as wings, it is contrary to his uſual manner of repreſenting the Angels; but I rather underſtand it, that the *wings he wore* were his habit, and they were certainly a habit *fit for ſpeed ſuccinct:* But *ſuccinct* I underſtand, with Dr. Pearce, not in its firſt and literal ſenſe, *girded* or *tucked up;* but in the metaphorical ſenſe, *ready* and *prepared:* As Fabius, in *Inſt. Orat.* ii. 2, ſays, "Proni *ſuccinctique* &c." NEWTON.

But this expreſſion, as Mr. Bowle alſo obſerves, is applied to the habit of the Angel by Marino, in the paſſage to which I have juſt referred:

"Fendeſi in due la lieve falda, e queſta
"*Succinta.*"

Mr. Bowle adds from Arioſto, *Orl. Fur.* C. xvii. ſt. 52, "In *abito ſuccinto* era Marfiſa, *&c.*" And from Horace, in the metaphorical ſenſe, *Serm.* II. vi. 107, "*Succinctus* curſitat hoſpes." TODD.

Ver. 644. *His* decent *ſteps*] The word *decent*, in its common acceptation in our language, will, I think, ſcarcely come up to what our poet is here deſcribing; and therefore we ought, in juſtice to him, to recur to its Latin original. Hor. *Od.* III. xxvii. 35.

"Antequam turpis macies *decentes*
"Occupet malas." THYER.

Stand ready at command, and are his eyes
That run through all the Heavens, or down to the Earth
Bear his ſwift errands over moiſt and dry,
O'er ſea and land: him Satan thus accoſts.

Uriel, for thou of thoſe ſeven Spirits that ſtand
In ſight of God's high throne, glorioufly bright,
The firſt art wont his great authentick will
Interpreter through higheſt Heaven to bring,
Where all his ſons thy embaſſy attend;
And here art likelieſt by ſupreme decree
Like honour to obtain, and as his eye
To viſit oft this new creation round;
Unſpeakable deſire to ſee, and know
All theſe his wonderous works, but chiefly Man,
His chief delight and favour, him for whom

Ver. 650. ——————— *and are his eyes*] An expreſſion borrowed from *Zechariah*, iv. 10. "Thoſe ſeven, they are the eyes of the Lord, which run to and fro the whole earth." The Jews therefore believed there were *ſeven* principal Angels, who were the captains and leaders, as it were, of the heavenly hoſt. See *Tobit*, xii. 15, *Rev.* i. 4, v. 6, and viii. 2. NEWTON.

Ver. 652. ——————— *over moiſt and dry*,] From Homer, *Iliad* xiv. 308.

—— οἵ μ' οἴσουσιν ἐπὶ τραφερὴν τε καὶ ὑγρήν. STILLINGFLEET.

Ver. 654. *Uriel*,] His name is derived from two Hebrew words, which ſignify *God is my light*. He is mentioned as a good Angel in the ſecond book of *Eſdras;* and the Jews, and ſome Chriſtians, conceive him to be an Angel of light according to his name: And therefore he has, properly, his ſtation in the ſun. NEWTON.

Ver. 664. *His chief* delight *and* favour,] By *delight* is plainly

All theſe his works ſo wonderous he ordain'd,
Hath brought me from the quires of Cherubim
Alone thus wandering. Brighteſt Seraph, tell
In which of all theſe ſhining orbs hath Man
His fixed ſeat, or fixed ſeat hath none,
But all theſe ſhining orbs his choice to dwell;
That I may find him, and with ſecret gaze
Or open admiration him behold,
On whom the great Creator hath beſtow'd
Worlds, and on whom hath all theſe graces pour'd;
That both in him and all things, as is meet,
The univerſal Maker we may praiſe;
Who juſtly hath driven out his rebel foes
To deepeſt Hell, and, to repair that loſs,
Created this new happy race of Men
To ſerve him better: Wiſe are all his ways.
  So ſpake the falſe diſſembler unperceiv'd;
For neither Man nor Angel can diſcern

meant, as Dr. Pearce obſerves, not his delight itſelf, but the object of his delight; and, by *favour*, the object of his favour. It is only uſing the abſtract for the concrete, as Mr. Upton adds. Thus Virgil, *Æn.* v. 541.

" Nec bonus Eurytio prælato invidit honori;"

honori is the honourable perſon, *prælato* which was preferred before him. NEWTON.

Ver. 678. ——————— *to repair* that *loſs*,] Tickell reads " to repair *their* loſs," which Fenton and Bentley have followed without any reaſon. TODD.

Ver. 682. *For neither Man, nor Angel can diſcern*
Hypocriſy,] This paſſage has been well imitated by Lillo, in his *Chriſtian Hero*, A. ii. S. i.

Hypocriſy, the only evil that walks
Inviſible, except to God alone,
By his permiſſive will, through Heaven and Earth:
And oft, though wiſdom wake, ſuſpicion ſleeps
At wiſdom's gate, and to ſimplicity
Reſigns her charge, while goodneſs thinks no ill
Where no ill ſeems: Which now for once beguil'd
Uriel, though regent of the ſun, and held
The ſharpeſt-ſighted Spirit of all in Heaven;
Who to the fraudulent impoſtor foul,

" *Hypocriſy*, that with an angel's likeneſs
" May well *deceive the wiſdom of an angel*,
" Shall reinſtate me in his generous heart." TODD.

Ver. 683. *Hypocriſy*, &c.] What is ſaid here of hypocriſy is cenſured as a digreſſion, but it ſeems no more than is abſolutely neceſſary; for otherwiſe it might be thought very ſtrange, that the evil Spirit ſhould paſs undiſcovered by the Arch-Angel Uriel, the regent of the ſun, and the ſharpeſt-ſighted Spirit in Heaven: and therefore the Poet endeavours to account for it by ſaying, that hypocriſy cannot be diſcerned by Man or Angel, it is inviſible to all but God, *&c.* But yet the evil Spirit did not paſs wholly undiſcovered; for, though Uriel was not aware of him now, yet he found reaſon to ſuſpect him afterwards from his furious geſtures on the mount. NEWTON.

The poet's recollection of his having been deluded by the matchleſs hypocriſy of Cromwell, might have inſpired him with this admirable apology for Uriel. HAYLEY.

Ver. 686. *And oft, though wiſdom wake*, &c.] He muſt be very critically ſplenetick indeed, who will not pardon this little digreſſional obſervation. There is not in my opinion a nobler ſentiment, or one more poetically expreſſed, in the whole poem. What great art has the poet ſhown in taking off the dryneſs of a mere moral ſentence, by throwing it into the form of a ſhort and beautiful allegory! THYER.

In his uprightneſs, anſwer thus return'd.
Fair Angel, thy deſire, which tends to know
The works of God, thereby to glorify
The great Work-maſter, leads to no exceſs
That reaches blame, but rather merits praiſe
The more it ſeems exceſs, that led thee hither
From thy empyreal manſion thus alone,
To witneſs with thine eyes what ſome perhaps,
Contented with report, hear only in Heaven:
For wonderful indeed are all his works,
Pleaſant to know, and worthieſt to be all
Had in remembrance always with delight;
But what created mind can comprehend
Their number, or the wiſdom infinite
That brought them forth, but hid their cauſes deep?
I ſaw when at his word the formleſs maſs,

Ver. 693. *In his* uprightneſs, &c.] So, in *Job* xxxiii. 3. "*My words* ſhall be of the *uprightneſs* of my heart." TODD.

Ver. 703. *Pleaſant to know, and worthieſt to be all*
Had in remembrance always with delight;] This is one of thoſe places, where a negligence in metre is not only excuſable in taking away monotony, but carries with it a dignity which no ſmoothneſs of verſe could give it; the words being almoſt in the ſame order as in Scripture. STILLINGFLEET.

Ver. 704. Had in remembrance] *Pſalm* cxi. 4. In the old verſion: "He hath ſo done his marvellous works, that they ought to be *had in remembrance*." GREENWOOD.

Ver. 708. *I ſaw* &c.] Perhaps the poet here alludes to the ſong of Orpheus in Apoll. Rhod. *Argon.* i. 496, &c. and in

This world's material mould, came to a heap:
Confuſion heard his voice, and wild uproar
Stood rul'd, ſtood vaſt infinitude confin'd;
Till at his ſecond bidding Darkneſs fled,
Light ſhone, and order from diſorder ſprung:
Swift to their ſeveral quarters haſted then
The cumbrous elements, earth, flood, air, fire;
And this ethereal quinteſſence of Heaven

ver. 716 to the doctrine of Plato, who gave to each planet a preſiding ſpirit. STILLINGFLEET.

Ver. 712. ———————— Darkneſs] *Darkneſs* is here a perſon, as in *L'Allegro*, v. 6. Perhaps he remembered this perſonification in Heſiod. However, ſee Mr. Warton's note, *L'Alleg.* v. 49. TODD.

Ver. 713. ———— *and order from diſorder ſprung:*] So Plato *in Timæo*, Εἰς τάξιν αὐτὸ ἤγαγεν ἐκ τῆς ἀταξίας, which Tully renders in Latin thus, "Id ex inordinato in ordinem adduxit." Cic. de Univ. So alſo Philo the Jew after his maſter Plato: Ἐπειδὴ γὰρ τὴν ὑσίαν ἄτακτον καὶ συγκεχυμένην ἔσαν ἐξ αὐτῆς, εἰς τάξιν ἐξ ἀταξίας, καὶ ἐκ συγχύσεως εἰς διάκρισιν ἄγων ὁ κοσμοπλάστης, μορφῶ ἤρξατο. It would be no ſmall pleaſure to the curious reader to compare Uriel's account of the creation, with that in Plato's Timæus. This inſtance plainly ſhews that Milton had that in his eye. THYER.

Ver. 715. *The* cumbrous *elements,*] Even earth and fire are ſo, in compariſon of the ethereal quinteſſence, celeſtial fire, or pure ſpirit. RICHARDSON.

Ver. 716. *And* this *ethereal quinteſſence of Heaven*] The four elements haſted to their quarters, but this fifth eſſence flew upward. It ſhould be *this*, as it is in Milton's own editions: and not *the ethereal quinteſſence*, as it is in Bentley's, Fenton's, and ſome other editions. For the Angel who ſpeaks is in the ſun, and therefore ſays *this*, as the ſun was a part of this ethereal quinteſſence. And this notion our author borrowed from Ariſtotle

Flew upward, ſpirited with various forms,
That roll'd orbicular, and turn'd to ſtars
Numberleſs, as thou ſeeſt, and how they move;
Each had his place appointed, each his courſe;
The reſt in circuit walls this univerſe.
Look downward on that globe, whoſe hitherſide
With light from hence, though but reflected, ſhines;
That place is Earth, the ſeat of Man; that light
His day, which elſe, as the other hemiſphere,
Night would invade; but there the neighbouring moon
(So call that oppoſite fair ſtar) her aid
Timely interpoſes, and her monthly round
Still ending, ſtill renewing, through mid Heaven,
With borrow'd light her countenance triform

and others of the ancient philoſophers, who ſuppoſed that, beſides the four elements, there was likewiſe an ethereal quinteſſence or fifth eſſence, out of which the ſtars and Heavens were formed, and its motion was orbicular: ἶναι δὲ παρὰ τὰ τέσσαρα στοιχεῖα, καὶ ἄλλο πέμπτον, ἐξ οὗ τὰ αἰθέρια συνεστάναι· ἀλλοίαν δ' αὐτοῦ τὴν κίνησιν εἶναι, κυκλοφορικὴν γὰρ: which are the very words of Diogenes Laertius in his life of Ariſtotle. NEWTON.

Ver. 719. *Numberleſs,*] Theſe ſtars are *numberleſs as thou ſeeſt* (ſays the Angel) *and* ſeeſt *how they move*; and the reſt of this fifth eſſence, that is not formed into ſtars, ſurrounds and like a wall encloſes the univerſe. Lucret. v. 470.

"Et latè diffuſus in omnes undique partes
"Omnia ſic avido complexu cætera ſepſit." NEWTON.

Ver. 721. ——— walls *this univerſe.*] Compare Lucretius, lib. v. 455.

———"et magni *moenia* mundi." CALLANDER.

Ver. 730. ——— *her countenance* triform] Encreaſing

Hence fills and empties to enlighten the Earth,
And in her pale dominion checks the night.
That ſpot, to which I point, is Paradiſe,
Adam's abode; thoſe lofty ſhades, his bower.
Thy way thou canſt not miſs, me mine requires.
Thus ſaid, he turn'd; and Satan, bowing low,
As to ſuperiour Spirits is wont in Heaven,
Where honour due and reverence none neglects,
Took leave, and toward the coaſt of earth beneath,
Down from the ecliptick, ſped with hop'd ſucceſs,
Throws his ſteep flight in many an aery wheel;

with horns towards the eaſt, decreaſing with horns towards the weſt, and at the full. NEWTON.

" Diva *triformis*," Hor. *Od.* iii. 22. 4. STILLINGFLEET.

Ver. 741. ——— *in many an aery wheel;*] This ſportive motion is attributed to Satan for joy that he was now ſo near his journey's end: and it is very properly taken notice of here, as it is ſaid to have been obſerved by the Angel Uriel, afterwards, B. iv. 567,

" ——— " I deſcrib'd his way
" Bent on all ſpeed, and mark'd *his aery gait*." NEWTON.

I do not think, that Milton intended to deſcribe any ſportive motion of Satan's, but only the ſpeedineſs of his flight. It is a manner of expreſſion familiar to the Italians, and, no doubt, he borrowed it from them. To give one inſtance out of many: Arioſto, deſcribing the magician Atlante upon his hippogrif deſcending in great haſte to ſeize Bradamante, who was fallen on the ground, uſes theſe terms, *Orl. Fur.* C. iv. ſt. 24.

" Accelerando il volator le penne
" Con larghe ruote in terra a por ſi venne." THYER.

I agree with Mr. Thyer, that Satan's motion in many an aery wheel is intended to denote the agility of his flight, rather than the effect of his joy. So Mercury deſcends, in the Comedy of *Lingua*, 1607. A. i. S. ult.

Nor ſtaid, till on Niphates' top he lights.

" Firſt I beheld him *houering in the aire,*
" And then *down ſtouping, in an hundred gires.*" TODD.

Ver. 742. ——————— *On* Niphates' top *he lights.*] The poet lands Satan on this mountain, ſays Hume, becauſe it borders on Meſopotamia, in which the moſt judicious deſcribers of Paradiſe place it. When Mercury, in the *Æneid,* is ſent by Jupiter to Æneas at Carthage, he firſt alights on Mount Atlas, whence he takes his flight precipitant to the ſea-coaſt, *Æn.* iv. 252, &c. So Gabriel, in Taſſo, firſt alights on Mount Libanus, and thence precipitates his flight to the lower country, *Gier. Lib.* C. i. 14, 15. DUNSTER.

THE END OF THE THIRD BOOK.

THE

FOURTH BOOK

OF

PARADISE LOST.

THE ARGUMENT.

Satan, now in prospect of Eden, and nigh the place where he must now attempt the bold enterprise which he undertook alone against God and Man, falls into many doubts with himself, and many passions, fear, envy, and despair; but at length confirms himself in evil; journeys on to Paradise whose outward prospect and situation is described; overleaps the bounds; sits in the shape of a cormorant on the tree of life, as highest in the garden, to look about him. The garden described; Satan's first sight of Adam and Eve; his wonder at their excellent form and happy state, but with resolution to work their fall; overhears their discourse; thence gathers that the tree of knowledge was forbidden them to eat of, under penalty of death; and thereon intends to found his temptation by seducing them to transgress: Then leaves them a while to know further of their state by some other means. Meanwhile Uriel descending on a sunbeam warns Gabriel, who had in charge the gate of Paradise, that some evil Spirit had escaped the deep, and passed at noon by his sphere in the shape of a good Angel down to Paradise, discovered after by his furious gestures in the mount. Gabriel promises to find him ere morning. Night coming on, Adam and Eve discourse of going to their rest: Their bower described; their evening worship. Gabriel, drawing forth his bands of night-watch to walk the rounds of Paradise, appoints two strong Angels to Adam's bower, lest the evil Spirit should be there doing some harm to Adam or Eve sleeping; there they find him at the ear of Eve, tempting her in a dream, and bring him, though unwilling, to Gabriel; by whom questioned, he scornfully answers; prepares resistance; but, hindered by a sign from Heaven, flies out of Paradise.

PARADISE LOST.

BOOK IV.

O, for that warning voice, which he, who ſaw
The Apocalypſe, heard cry in Heaven aloud,
Then when the Dragon, put to ſecond rout,
Came furious down to be revenged on men,
Woe to the inhabitants on earth! that now,
While time was, our firſt parents had been warn'd
The coming of their ſecret foe, and 'ſcap'd,
Haply ſo 'ſcap'd his mortal ſnare: For now
Satan, now firſt inflam'd with rage, came down,

Ver. 1. *O, for that warning voice, which he, who ſaw*
The Apocalypſe, heard cry in Heaven aloud,] The poet opens this book with a wiſh in the manner of Shakſpeare, "O, for a Muſe of fire, &c." Prolog. to *Hen.* V. "O, for a falconer's voice, &c." *Rom. and Jul.* A. ii. S. ii. And, in order to raiſe the horrour and attention of his reader, he introduces his relation of Satan's adventures upon earth, by wiſhing that the ſame warning voice had been uttered now at Satan's firſt coming, which St. John, who in a viſion ſaw the *Apocalypſe* or *Revelation* of the moſt remarkable events which were to befall the Chriſtia: Church to the end of the world, heard when the Dragon was put to ſecond rout, *Rev.* xii. 12. "*Woe to the inhabitants of the*

The tempter ere the accuſer of mankind,
To wreak on innocent frail Man his loſs
Of that firſt battle, and his flight to Hell:
Yet, not rejoicing in his ſpeed, though bold
Far off and fearleſs, nor with cauſe to boaſt,
Begins his dire attempt; which nigh the birth
Now rolling boils in his tumultuous breaſt,
And like a deviliſh engine back recoils
Upon himſelf; horrour and doubt diſtract
His troubled thoughts, and from the bottom ſtir
The Hell within him; for within him Hell

earth, and of the ſea; for the Devil is come down unto you, having great wrath." NEWTON.

Ver. 10. ——————— *the* accuſer *of mankind,*] As he is repreſented in the ſame chapter of the *Revelations*, v. 10. "For the *accuſer* of our brethren is caſt down." NEWTON.

Ver. 13. *Yet, not rejoicing in his ſpeed,*] Does not this confirm what I have obſerved of v. 741 of the preceding Book, and prove that Milton did not intend by it to attribute any *ſportive* motion to Satan for joy that he was near his journey's end?

THYER.

No more than "*but glad that now his ſea ſhould find a ſhore,*" B. ii. 1011, and "*ſped with hop'd ſucceſs,*" B. iii. 740, prove the contrary. Satan was bold *far off and fearleſs*; and, as he drew nearer, was pleaſed with *hop'd ſucceſs*: But, now he is come to earth *to begin his dire attempt*, he does not *rejoice* in it; his heart miſgives him; *horrour and doubt diſtract* him. This is all very natural. NEWTON.

Ver. 20. *The Hell within him*; &c.] See alſo ver. 75.

"Which way I fly is *Hell*; myſelf am *Hell.*"

Mr. Bowle obſerves, that Landino, in his comment on the thirty-fourth canto of Dante's Inferno, ſpeaking of the Devils, ſays, "Sempre portano *ſeco il ſuo inferno.*" It may be added, that

He brings, and round about him, nor from Hell
One ſtep, no more than from himſelf, can fly
By change of place: Now conſcience wakes deſpair,
That ſlumber'd; wakes the bitter memory
Of what he was, what is, and what muſt be
Worſe; of worſe deeds worſe ſufferings muſt enſue.
Sometimes towards Eden, which now in his view
Lay pleaſant, his griev'd look he fixes ſad;

venerable Bede in like manner ſuppoſed the Devils to be never free from torture, however they might be employed: "Ubicunque, vel in aere volitant, vel in terris, aut ſub terris vagantur, ſive detinentur, *ſuarum ſecum ferunt tormenta flammarum.*" Bede has alſo drawn a hell which ſpouts cataracts of fire, and in which the damned feel the varying extremes of heat and cold; he has repreſented Satan plunged into *Tartarus profound*, "quia videret inferos apertos, et Sathanan dimerſum in profundis Tartari;" and he perhaps ſuggeſted, by the account which he makes a ſuffering ſinner relate of himſelf, the circumſtance of *Sin's monſters gnawing her bowels*, "ſurgentéſque duo nequiſſimi ſpiritus, habentes in manibus vomeres, percuſſerunt me, unus in capite, alius in pede: qui videlicet modo *cum magno tormento irrepunt in interiora corporis mei*, móxque, ut ad ſe invicem perveniunt, moriar, et paratis ad rapiendum me dæmonibus, in inferni clauſtra pertrahar." Hiſt. Ecc. lib. v. cap. xiii. ed. Smith. p. 198. Shakſpeare uſes the ſame expreſſion, as Milton, in *K. John*, A. v. S. vii. "*Within me* is a *Hell*."——See alſo Fairfax's *Taſſo*, C. xii. ſt. 77.

"Swift from myſelf I runne, myſelf I feare,
"Yet ſtill my *Hell within myſelf* I beare." TODD.

Ver. 27. *Sometimes towards Eden, which now in his view*
Lay pleaſant, his griev'd look he fixes ſad;] Homer, *Odyſſ.* xiii. 197.

Στῆ δ' ἄρ' ἀναΐξας, καὶ ῥ' ἴσιδε πατρίδα γαῖαν
Ὤμφθέν τ' ἄρ' ἔπειτα. STILLINGFLEET.

Sometimes towards Heaven, and the full-blazing
ſun,
Which now ſat high in his meridian tower:
Then, much revolving, thus in ſighs began.
O thou, that, with ſurpaſſing glory crown'd,
Look'ſt from thy ſole dominion like the God
Of this new world; at whoſe ſight all the ſtars

Ver. 30. ——————— *meridian* tower:] At noon the ſun is lifted up, as in a tower. The metaphor is uſed by Virgil in his *Culex*, v. 41.

" Igneus æthereas jam ſol penetrârat in *arces*."

Spenſer, in his admirable tranſlation of that poem, has followed him punctually:

" The fiery ſun was mounted now on hight
" Up to the heavenly *towers*." RICHARDSON.

Ver. 32. This ſpeech bears a general reſemblance to the firſt which Prometheus ſpeaks in the tragedy of that name by Æſchylus; which, therefore, induces Mr. Stillingfleet to imagine (what really was intended by the poet) that this paſſage would have been part of Milton's tragedy on the Fall of Man, and moſt probably the beginning of it. The opening of this ſpeech, as Mr. John Warton alſo remarks, is indebted to the opening of the Phoeniſae of Euripides. TODD.

Ver. 33. *Look'ſt from thy ſole dominion like the God*
Of this new world;] Drummond, in a Song, deſcribes the Sun " in higheſt top of heaven,

" *Moſt princely looking* from that glorious height."

Orpheus, as Mr. Dunſter remarks, calls the ſun δεσποτα κοσμε, *Hymn. ad Sol.* vii. 16. Compare ver. 758 of the preſent book, where the ſun's " *lordly* eye" is noticed. TODD.

Ver. 34. ——————— *at whoſe ſight all the* ſtars
Hide their *diminiſh'd* heads;] So, in Harington's *Orl. Fur.* C. iv. ſt. 55.

——————— " Rinaldo doth perceave
" The *ſunne* appeare, and *ſtarres their heads to hide*." BOWLE.

Hide their diminiſh'd heads; to thee I call,
But with no friendly voice, and add thy name,
O Sun! to tell thee how I hate thy beams,
That bring to my remembrance from what ſtate
I fell, how glorious once above thy ſphere;
Till pride and worſe ambition threw me down
Warring in Heaven againſt Heaven's matchleſs
King:
Ah, wherefore! he deſerv'd no ſuch return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none; nor was his ſervice hard.
What could be leſs than to afford him praiſe,

Ver. 37. ——— *how I hate thy beams,*] So, in the *Hippolytus* of Euripides, v. 355, ed. Barnes.

——— ἐχθρὸν ἥμαρ, ἐχθρὸν εἰσορῶ φάος. STILLINGFLEET.

Ver. 40. *Till pride and* worſe *ambition*] Pride is a kind of exceſſive and vicious ſelf-eſteem, which raiſes men in their own opinions above what is juſt and right: But ambition is that which adds fuel to this flame, and claps ſpurs to theſe furious and inordinate deſires that break forth into the moſt execrable acts, to accompliſh their haughty deſigns; which makes our author ſtigmatize ambition as a *worſe* ſin than pride. HUME.

Dr. Bentley reads, "and *curs'd* ambition," becauſe he thinks it hard to ſay whether *pride* or *ambition* is worſe: But Milton ſeems to mean by *pride* the vice conſidered in itſelf, and only as it is the tempter of the proud man; and by *ambition* the vice that carried him to aim at being equal with God: And was not this vice the *worſt* of the two? I obſerve that Satan always lays the blame on his *ambition*, as in v. 61, and v. 92. PEARCE.

Ver. 44. ——— *and with his good*
Upbraided *none*;] James i. 5. "God—giveth to all men liberally, and *upbraideth* not." TODD.

The eaſieſt recompence, and pay him thanks,
How due! yet all his good prov'd ill in me,
And wrought but malice; lifted up ſo high
I ſdein'd ſubjection, and thought one ſtep higher
Would ſet me higheſt, and in a moment quit
The debt immenſe of endleſs gratitude,
So burdenſome ſtill paying, ſtill to owe,
Forgetful what from him I ſtill receiv'd,
And underſtood not that a grateful mind
By owing owes not, but ſtill pays, at once
Indebted and diſcharg'd; what burden then?
O, had his powerful deſtiny ordain'd
Me ſome inferiour Angel, I had ſtood
Then happy; no unbounded hope had rais'd
Ambition! Yet why not? ſome other Power
As great might have aſpir'd, and me, though mean,
Drawn to his part; but other Powers as great
Fell not, but ſtand unſhaken, from within
Or from without, to all temptations arm'd.

Ver. 50. *I* ſdein'd *ſubjection,*] For *diſdain'd;* an imitation of the Italian *ſdegnare.* HUME.

Spenſer has repeatedly uſed the ſame freedom with our language. Thus alſo Drayton, *Moſes' birth* &c. B. i. "Which though it *ſdain'd* the pleaſdneſſe to confeſſe." And Fairfax, *Taſſo,* B. xx. ſt. 128. "Her *ſdeignfull* eies." TODD.

Ver. 55. *And underſtood not*] This verb is to be connected with the other verbs in v. 50, I *ſdein'd* and *thought.* NEWTON.

Ibid. ——————— *a grateful mind*
By owing owes not, but ſtill pays,] Satan here has anticipated a ſentence, afterwards uſed by Cicero: "Gratiam autem et qui retulerit, habere, et qui habeat, retuliſſe." BENTLEY.

Hadſt thou the ſame free will and power to ſtand?
Thou hadſt: whom haſt thou then or what to accuſe,
But Heaven's free love dealt equally to all?
Be then his love accurs'd, ſince love or hate,
To me alike, it deals eternal woe.
Nay, curs'd be thou; ſince againſt his thy will
Choſe freely what it now ſo juſtly rues.
Me miſerable! which way ſhall I fly
Infinite wrath, and infinite deſpair?
Which way I fly is Hell; myſelf am Hell;
And, in the loweſt deep, a lower deep
Still threatening to devour me opens wide,
To which the Hell I ſuffer ſeems a Heaven.
O, then, at laſt relent: Is there no place

Ver. 79. *O, then, at laſt* relent:] There is no fault to be found with this reading, but I am ſometimes inclined to think that the author might have given it "O then at laſt *repent:*" becauſe of what follows;

——————— "Is there no place
"Left for *repentance;*"

and again, ver. 93. "But ſay I could *repent*, &c." And it is not improbable, that he had Shakſpeare in his thoughts, *Hamlet* A. iii. S. iii.

"Try, what repentance can: what can it not?
"Yet what can it, when one cannot repent?"

Or, if we retain the word *relent*, we may ſuppoſe that Satan could not at firſt bring himſelf to ſay *repent*, and therefore makes uſe of the ſofter term *relent*. NEWTON.

Relent is the true reading. See the obſervation on Addiſon's Criticiſm, in this edition, vol. ii. p. 43. *Relent* indeed refers, in which opinion Mr. Dunſter concurs with me, to Satan's *fix'd mind*, &c. and to his *unconquerable will*, &c. B. i. 97, 106. TODD.

Left for repentance, none for pardon left?
None left but by ſubmiſſion; and that word
Diſdain forbids me, and my dread of ſhame
Among the Spirits beneath, whom I ſeduc'd
With other promiſes and other vaunts
Than to ſubmit, boaſting I could ſubdue
The Omnipotent. Ay me! they little know
How dearly I abide that boaſt ſo vain,
Under what torments inwardly I groan,
While they adore me on the throne of Hell.
With diadem and ſcepter high advanc'd,
The lower ſtill I fall, only ſupreme
In miſery: Such joy ambition finds.
But ſay I could repent, and could obtain,
By act of grace, my former ſtate; how ſoon
Would highth recall high thoughts, how ſoon unſay
What feign'd ſubmiſſion ſwore? Eaſe would recant
Vows made in pain, as violent and void.
For never can true reconcilement grow,

Ibid. ——————— *is there* no place
Left for repentance,] *Heb.* xii. 17. "Afterward, when he would have inherited the bleſſing, he was rejected: for he found *no place of repentance*." GILLIES.

Ver. 81. ——————— *and that word*
Diſdain forbids me,] Diſdain forbids me that word *ſubmiſſion*. BENTLEY.

Ver. 82. ——————— *and my dread of ſhame*
Among the Spirits beneath, &c.] The reader may compare the ſpeech of Hector, *Iliad* xxii. 99—108.
STILLINGFLEET.

Where wounds of deadly hate have pierc'd ſo deep:
Which would but lead me to a worſe relapſe
And heavier fall: ſo ſhould I purchaſe dear
Short intermiſſion bought with double ſmart.
This knows my Puniſher; therefore as far
From granting he, as I from begging, peace;
All hope excluded thus, behold, in ſtead
Of us out-caſt, exil'd, his new delight,
Mankind created, and for him this world.
So farewell, hope; and with hope farewell, fear;
Farewell, remorſe! all good to me is loſt;
Evil, be thou my good; by thee at leaſt
Divided empire with Heaven's King I hold,
By thee, and more than half perhaps will reign;

Ver. 108. *So farewell, hope;* &c.] Compare Apollonius Rhodius, where Medea ſpeaks, *Argon.* iii. 785.

——————— Ἐρρέτω αἰδὼς,
Ἐρρέτω ἀγλαΐη.

And ſee Spenſer, *Faer. Qu.* i. v. 43. And Mr. Church's note on that paſſage. TODD.

Ver. 111. *Divided empire*] "Diviſum imperium cum Jove Cæſar habet." GREENWOOD.

Ver. 112. *By thee, and more than half perhaps will reign;*] This paſſage has occaſioned much perplexity and confuſion, but it may eaſily be underſtood thus. *Evil, be thou my good;* be thou all my delight, all my happineſs; *by thee I hold at leaſt divided empire with Heaven's King* at preſent, I ruling in Hell as God in Heaven: *by thee* I ſay; he is made to repeat it with emphaſis, to add the greater force to his diabolical ſentiment, and to mark it more ſtrongly to the reader: *and* in a ſhort time *will reign perhaps more than half*, in this new world as well as in Hell: *as Man ere long, and this new world, ſhall know.* And he is very properly made to conclude his ſpeech with this, as this was now his main buſineſs and the end of his coming hither. NEWTON.

As Man ere long, and this new world, ſhall know.
Thus while he ſpake, each paſſion dimm'd his face
Thrice chang'd with pale, ire, envy, and deſpair;
Which marr'd his borrow'd viſage, and betray'd
Him counterfeit, if any eye beheld.

Ibid. ——— *more than half perhaps will reign;*] We might compare Alecto's ſpeech to Satan in Craſhaw's *Soſpetto d'Herode*, ſt. xxxiv. But Milton may here perhaps be rather referred to Alcimus Avitus, *De Originali Peccato*, where the devil, having ſucceeded in the temptation of our firſt parents, expreſſes himſelf triumphantly over them, lib. ii. 420.

" Nec Deus in vobis, quanquam formaverit ante,
" Jam plus juris habet; *teneat quod condidit ipſe;*
" Quod docui mecum eſt; *major mihi portio reſtat:*
" Multa creatori debetis, plura magiſtro." DUNSTER.

Ver. 114. ——— *each paſſion dimm'd his face*
Thrice chang'd with pale, ire, envy, and deſpair;] Each paſſion, ire, envy, and deſpair, dimm'd his countenance, which was thrice changed with pale through the ſucceſſive agitations of theſe three paſſions. For, that paleneſs is the proper hue of envy and deſpair, every body knows, and we always reckon that ſort of anger the moſt deadly and diabolical, which is acompanied with a pale livid countenance. It is remarkable, that in the argument to this book we read, inſtead of *ire*, FEAR, *envy, and deſpair;* and as *fear* may be juſtified by v. 18, *horrour and doubt diſtract*, and other places; ſo is *anger* warranted by v. 9, and by his curſing God and himſelf, and by his threatening of Man in the cloſe of his ſpeech. NEWTON.

The whole paſſage is an imitation of Spenſer, *Faerie Queene*, i. x. 16.

" *Thus as he ſpake*, his *viſage* waxed *pale*,
" And *chaunge of hew great paſſion did bewray;*
" Yet ſtill he ſtrove to cloke his inward bale,
" And *hide the ſmoke that did his fire betray.*"

Compare verſes 120, 121. TODD.

For heavenly minds from ſuch diſtempers foul
Are ever clear. Whereof he ſoon aware,
Each perturbation ſmooth'd with outward calm,
Artificer of fraud; and was the firſt
That practis'd falſehood under ſaintly ſhow,
Deep malice to conceal, couch'd with revenge:
Yet not enough had practis'd to deceive
Uriel once warn'd; whoſe eye purſued him down
The way he went, and on the Aſſyrian mount
Saw him disfigur'd, more than could befall
Spirit of happy ſort: His geſtures fierce
He mark'd and mad demeanour, then alone,
As he ſuppos'd, all unobſerv'd, unſeen.
So on he fares, and to the border comes
Of Eden, where delicious Paradiſe,
Now nearer, crowns with her encloſure green,
As with a rural mound, the champain head
Of a ſteep wilderneſs, whoſe hairy ſides

Ver. 121. *Artificer of fraud;*] See the ſame expreſſion applied to the devil in our poet's *In Quintum Novembris*, ver. 17, and the note there. TODD.

Ver. 126. ——————— *on the Aſſyrian mount*] See note B. iii. 742. Niphates divides Armenia from Aſſyria; and from this mountain the river Tigris, that is, "Hiddekel, which goeth toward the *eaſt of Aſſyria*," takes its riſe. TODD.

Ver. 135. — *a ſteep wilderneſs, whoſe hairy ſides*
With thicket overgrown, grotteſque and wild,
Acceſs denied;] Dante, *Purg.* C. xxviii. Milton, in the preſent book, appears indeed to have repeatedly conſulted this fine canto.

"Dentro all' antica ſelva, tanto ch' io
"Non potea rivedere ond' io m' entraſſi." TODD.

With thicket overgrown, grotteſque and wild,
Acceſs denied; and over-head up grew
Inſuperable highth of loftieſt ſhade,
Cedar, and pine, and fir, and branching palm,
A ſylvan ſcene; and, as the ranks aſcend
Shade above ſhade, a woody theatre
Of ſtatelieſt view. Yet higher than their tops
The verdurous wall of Paradiſe up ſprung:
Which to our general ſire gave proſpect large
Into his nether empire neighbouring round.
And higher than that wall a circling row
Of goodlieſt trees, loaden with faireſt fruit,

Ver. 140. ——————— *the ranks aſcend*
Shade above ſhade, a woody theatre
Of ſtatelieſt *view.*] So, in Sidney's *Arcadia*, 1633, p. 68. "About it (as if it had beene to incloſe a *theatre*) grew ſuch ſort of trees as either excellency of fruit, *ſtatelineſſe* of growth, continual greeneſſe, &c. have made at any time famous. They became a gallery aloft from tree to tree almoſt round about &c." I am indebted to G. Steevens, Eſq; for this illuſtration from Sidney. But ſee alſo Spenſer, *F. Q.* vi. x. 6. And I find in Harington's *Polindor and Floſtella*, 1651, p. 5, that, in the deſcription of a *grove*, the "*theatrick* faſhion" is noticed. Goldſmith, in his *Traveller*, has thus painted Italy:

"Its uplands, ſloping, deck the mountain's ſide,
"*Woods over woods* in gay *theatrick* pride."

It is probable, that ſome of the ſweet views in Italy were here in Milton's mind. It muſt not be forgotten that Virgil, in his fifth *Æneid*, deſcribes a natural theatre. And Lycophron, *Caſſand.* 600, edit. Potter, has the following phraſe, Θεατρομόρφῳ κλίτει. *Trees of ſtate*, is an expreſſion of A. Fraunce, in his *Counteſſe of Pembroke's Yvychurch*, ſec. part, 4to. 1591, ſign. L. b. TODD.

Ver. 147. ——————— *with faireſt* fruit,
Bloſſoms *and* fruits *at once of golden hue*,] Dr.

Bloſſoms and fruits at once of golden hue,
Appear'd, with gay enamell'd colours mix'd:
On which the ſun more glad impreſs'd his beams
Than in fair evening cloud, or humid bow,
When God hath ſhower'd the earth; ſo lovely ſeem'd
That landſkip: And of pure now purer air

Bentley reads *fruits* in the firſt verſe, becauſe *fruits* follows in the next: But I ſhould chuſe to read *fruit* in both places; becauſe I obſerve when Milton ſpeaks of what is hanging on the trees, he calls it *fruit* in the ſingular number (when gathered, in the plural): See v. 249, and v. 422, B. v. 341, B. viii. 307, and *Comus*, v. 396.

"To ſave her *bloſſoms* and defend her *fruit*." PEARCE.

Dr. Newton obſerves the ſame expreſſion in B. vii. 325, 326. Mr. Bowle, among other references, here notices Waller's deſcription, in the *Summer-Islands;* where the diſtinction is not regarded: "Ripe *fruits* and *bloſſoms* on the ſame trees live." I will add Mr. Bowle's quotation, from Alcimus Avitus, of Paradiſe, *De Orig. Mundi*, Lib. ii. v. 6.

"Nam ſi curvati fœcundo pondere rami
"Mitia ſubmittunt ſublimi ex arbore poma;
"Protinus in florem vacuus turgeſcere palmes
"Incipit, inque novis fructum promittere gemmis." TODD.

Ver. 151. *Than* in *fair evening cloud,*] Read "Than *on* fair evening cloud." BENTLEY.

I find I have been pre-occupied by Bentley, in making this ſlight emendation of *on* for *in*. We are to attend to the *effect* of the ſun on the evening cloud, and the rainbow, or its cloud This reading makes the image plain. T. WARTON.

Bentley, it ſhould be added, was alſo pre-occupied by Hume; whoſe paraphraſe of the paſſage is, "*On* which the ſun more pleaſed diſplayed his beams, than *on* gay weſtern clouds, or the gawdy rainbow." TODD.

Ver. 153. ——— *And of pure now purer air*
Meets his approach, &c.] Dante, *Purg.* C. XXVIII.

Meets his approach, and to the heart inſpires
Vernal delight and joy, able to drive
All ſadneſs but deſpair: Now gentle gales,
Fanning their odoriferous wings, diſpenſe
Native perfumes, and whiſper whence they ſtole

" Un' aura dolce, ſenza mutamento
" Avere in ſe, mi fería per la fronte,
" Non di più colpo, che ſoave vento." TODD.

Ver. 155. *Vernal delight and joy, able to drive*
All ſadneſs but deſpair:] " Como el tiempo en que navegavan era el principio del mes de mayo, las flores de los arboles, y la verdura y roſas de los deleytoſos campos eran en tanta abundancia, que qualquiera coraçon por triſte que fuera hinchiera de mucha alegria." *Olivante de Laura*, L. i. c. 13, 31. And *Eſpinoſa*, C. i. ſt. 35.

" Hallaronſe cerquita de muy ledo
" Puerto hermoſo, ylleno de freſcura,
" De arboles, naranjos, y frutales,
" *Baſtante de ſanar a dos mil males.*" BOWLE.

So, in Milton's *Tractate of Education;* " In thoſe vernal ſeaſons of the year, when the air is calm and pleaſant, it were an injury and ſullenneſs againſt nature not to go out, and ſee her riches, and partake in her rejoycing with Heaven and Earth." TODD.

Ver. 158. ——— *and whiſper whence they ſtole*
Thoſe balmy ſpoils.] This fine paſſage is undoubtedly taken from as fine a one in Shakſpeare's *Twelfth Night*,

——— " like the ſweet ſouth,
" That breathes upon a bank of violets,
" *Stealing*, and giving odour:"

But much improved, as Dr. Greenwood remarks, by the addition of that beautiful metaphor included in the word *whiſper*, which conveys to us a ſoft idea of the gentle manner in which they are communicated. Mr. Thyer is ſtill of opinion, that Milton rather alluded to the following lines of Arioſto's deſcription of Paradiſe, where, ſpeaking of the *dolce aura*, Orl. Fur. C. xxxiv. ſt. 51, he ſays,

Thoſe balmy ſpoils. As when to them who ſail
Beyond the Cape of Hope, and now are paſt
Mozambick, off at ſea north-eaſt winds blow
Sabean odours from the ſpicy ſhore
Of Araby the bleſt; with ſuch delay
Well pleas'd they ſlack their courſe, and many a league
Cheer'd with the grateful ſmell old Ocean ſmiles:
So entertain'd thoſe odorous ſweets the Fiend,
Who came their bane; though with them better pleas'd

" E quella ai fiori, ai pomi, e alla verzura
" Gli odor diverſi depredando giva,
" E di tutti faceva una miſtura,
" Che di ſoavità l' alma nutriva:"

" The two firſt of theſe lines expreſs the air's ſtealing the native perfumes; and the two latter, that vernal delight which they give to the mind. Beſides, it may be further obſerved, that this expreſſion of the air's ſtealing and diſperſing the ſweets of flowers, is very common in the beſt Italian poets. To inſtance only in one more, Marino, *Adon.* C. i. ſt. 131.

" Dolce confuſion di mille odori
" Sparge, e 'nvola volando aura predace." NEWTON.

Ver. 161. ——— *off at ſea north-eaſt winds blow Sabean odours*, &c.] Mr. Wakefield ſays, that Milton delineated this beautiful deſcription from Diodorus Siculus, lib. iii. 46, where the aromatick plants in Sabea, or Arabia Felix, are deſcribed as yielding " inexpreſſible fragrance to the ſenſes; not unenjoyed even by the navigator, though he ſails by at a great diſtance from the ſhore. For, in the ſpring, when the wind blows off land, the odour from the aromatick trees and plants diffuſes itſelf over all the neighbouring ſea." *Notes on Gray*, p. 10. So Sir W. Jones relates, in his Eſſay on the Poetry of the Eaſtern nations, that the valuable ſpice-trees, and balſamick

Than Aſmodëus with the fiſhy fume
That drove him, though enamour'd, from the ſpouſe
Of Tobit's ſon, and with a vengeance ſent
From Media poſt to Egypt, there faſt bound.

Now to the aſcent of that ſteep ſavage hill
Satan had journey'd on, penſive and ſlow;
But further way found none, ſo thick entwin'd,
As one continued brake, the undergrowth
Of ſhrubs and tangling buſhes had perplex'd
All path of man or beaſt that paſs'd that way.

plants, which grow in Arabia Felix, give, without ſpeaking poetically, a real perfume to the air; and the writer of an old hiſtory of the Turkiſh empire ſays, "The air of Egypt ſometimes in ſummer is like any ſweet perfume, and almoſt ſuffocates the ſpirits, cauſed by the wind that brings the odour of the Arabian ſpices." See alſo Arioſto's deſcription of the Iſle of Cyprus, *Orl. Fur.* C. xviii. ſt. 138, Waller's *Night-Piece*, and Reed's *Old Plays*, vol. xi. p. 360. TODD.

Ver. 168. *Than Aſmodëus* &c.] Surely the cloſing this beautiful deſcription with this hiſtory of Aſmodëus, has by no means a good effect. Mr. Banniſter obſerves, that it ſeems to give an air of burleſque very unſuitable to its ſublime dignity. DUNSTER.

Ver. 177. *All path of man or beaſt that paſs'd that way.*] Satan is now come to the aſcent of the hill of Paradiſe, which was ſo overgrown with thicket and underwood, that neither man nor beaſt could paſs that way. "That *paſs'd* that way," that *would have paſs'd;* a remarkable manner of ſpeaking, not unlike that in B. ii. 642, "So *ſeem'd* far off the Fiend," that is, ſpeaking ſtrictly, *would have ſeem'd* if any one had been there to have ſeen him. The ſame manner of ſpeaking may be obſerved in the beſt claſſick authors. Thus Euripides, *Ion*, v. 1326.

Ἥκουσας, ὡς μ' ἔκτεινεν ἥδε μηχαναῖς;

"Have you heard how ſhe *killed* me," that is, *would have killed* me. NEWTON.

One gate there only was, and that look'd eaſt
On the other ſide: which when the arch-felon ſaw,
Due entrance he diſdain'd; and, in contempt,
At one ſlight bound high over-leap'd all bound
Of hill or higheſt wall, and ſheer within
Lights on his feet. As when a prowling wolf,
Whom hunger drives to ſeek new haunt for prey,
Watching where ſhepherds pen their flocks at eve
In hurdled cotes amid the field ſecure,
Leaps o'er the fence with eaſe into the fold:
Or as a thief, bent to unhoard the caſh
Of ſome rich burgher, whoſe ſubſtantial doors,
Croſs-barr'd and bolted faſt, fear no aſſault,
In at the window climbs, or o'er the tiles:

Ver. 181. *At one ſlight* bound *high over-leap'd all* bound] Mr. Steevens cites this paſſage, in order to keep Shakſpeare in countenance, *Rom. and Jul.* A. i. S. iv.

" I am too ſore enpierced with his ſhaft,
" To ſoar with his light feathers; and ſo *bound*,
" I cannot *bound* a pitch above dull woe." TODD.

Ver. 183. *As when a prowling* wolf,] A *wolf* is often the ſubject of a ſimile in Homer and Virgil, but here is conſidered in a new light; and perhaps never furniſhed out a ſtronger reſemblance: And the hint of this, and the additional ſimile of a *thief*, ſeem to have been taken from *John* x. 1. " He that entereth not by the door into the ſheepfold, but climbeth up ſome other way, the ſame is a thief and a robber." NEWTON.

Perhaps the ſimile of the *wolf* is taken from Taſſo, *Gier. Lib.* C. xix. ſt. 35.

" Qual lupo predatore a l' aer bruno
" Le chiuſe mandre, inſidiando, aggira,
" Secco l' avide fauci, e nel digiuno
" Da nativo odio ſtimulato, e d' ira." TODD.

So clomb this firſt grand thief into God's fold;
So ſince into his church lewd hirelings climb.
Thence up he flew, and on the tree of life,
The middle tree and higheſt there that grew,
Sat like a cormorant; yet not true life

Ver. 193. ——————— lewd] As in *Acts*, xvii. 5. "Certain *lewd* fellows of the baſer ſort," that is, *profligate* or *ignorant*. TODD.

Ver. 195. *The middle tree and higheſt there that grew*,] "The tree of life alſo in the midſt of the garden." *Gen.* ii. 9. *In the midſt* is a Hebrew phraſe, expreſſing not only the local ſituation of this enliveñing tree, but denoting its excellency, as being the moſt conſiderable, the talleſt, goodlieſt, and moſt lovely tree in that beauteous garden planted by God himſelf: So Scotus, Duran, Valeſius, *&c.* whom our poet follows, affirming it the *higheſt there that grew*. "To him that overcometh will I give to eat of the tree of life, which is in the midſt of the Paradiſe of God." *Rev.* ii. 7. HUME.

Ver. 196. *Sat like a cormorant;*] Poſſibly Milton might take the hint, as Mr. Bowle has obſerved, of exhibiting Satan as a bird from the transformations of the Devil mentioned by Avitus, Lib. ii. v. 65.

"Alitis interdum ſubito mentita volantis
"Fit ſpecies."

But ſee the remark of Addiſon, and the note on it, in this edition, vol. ii. p. 74. TODD.

Ibid. ——————— *yet not true life* &c.] The poet here moralizes, and reprehends Satan for making no better uſe of the tree of life. He ſat upon it, but did not thereby regain true life to himſelf; but ſat deviſing death to others who were alive. Neither did he think at all on the virtues of the tree, but uſed it only for the convenience of proſpect, when it might have been uſed, ſo as to have been a pledge of immortality. And ſo he perverted the beſt of things *to worſt abuſe*, by ſitting upon the tree of life deviſing death; *or to meaneſt uſe*, by uſing it only for proſpect, when he might have applied it to nobler purpoſes. But

Thereby regain'd, but ſat deviſing death
To them who liv'd; nor on the virtue thought
Of that life-giving plant, but only us'd
For proſpect, what well us'd had been the pledge
Of immortality. So little knows
Any, but God alone, to value right
The good before him, but perverts beſt things
To worſt abuſe, or to their meaneſt uſe.
Beneath him with new wonder now he views,
To all delight of human ſenſe expos'd,
In narrow room, Nature's whole wealth, yea more,
A Heaven on Earth: For bliſsful Paradiſe
Of God the garden was, by him in the eaſt

what uſe then would our author have had Satan to have made of the tree of life? Would eating of it have altered his condition, or have rendered him more immortal than he was already? What other uſe then could he have made of it, unleſs he had taken occaſion from thence to reflect duly on life and immortality, and thereby had put himſelf in a condition to regain true life and a happy immortality? If the poet had not ſome ſuch meaning as this, it is not eaſy to ſay what is the ſenſe of the paſſage. Mr. Thyer thinks, that the *well us'd*, in this paſſage, relates to our firſt parents, and not to Satan: but I conceive that *well us'd*, and *only us'd*, muſt both refer to the ſame perſon: And what *ill use* did our firſt parents make of the tree of life? They did not uſe it till before the Fall; and, after the Fall, they were not permitted to uſe or eat of it at all. NEWTON.

Ver. 209. *Of God the garden was,* &c.] So the ſacred text, *Gen.* ii. 8. "*And the Lord God planted a garden eaſtward in Eden,*" that is, eaſtward of the place where Moſes wrote his hiſtory, though Milton ſays *in the eaſt of Eden*;" and then we have in a few lines our author's topography of Eden. This pro-

Of Eden planted; Eden ſtretch'd her line
From Auran eaſtward to the royal towers
Of great Seleucia, built by Grecian kings,
Or where the ſons of Eden long before
Dwelt in Telaſſar: In this pleaſant ſoil
His far more pleaſant garden God ordain'd;
Out of the fertile ground he caus'd to grow
All trees of nobleſt kind for ſight, ſmell, taſte;
And all amid them ſtood the tree of life,
High eminent, blooming ambroſial fruit
Of vegetable gold; and next to life,
Our death, the tree of knowledge, grew faſt by,
Knowledge of good bought dear by knowing ill.

vince (in which the terreſtrial Paradiſe was planted) extended from *Auran*, a city of Meſopotamia near the river Euphrates, eaſtward to *Seleucia*, a city built by Seleucus, one of the ſucceſſours of Alexander the Great, upon the river Tigris. Or, in other words, this province was the ſame, where the children of Eden dwelt in *Telaſſar*, (as Iſaiah ſays chap. xxxvii. 12.) which *Telaſſar* was a province and a city of the children of Eden, placed by Ptolomy in Babylonia, upon the common ſtreams of Tigris and Euphrates. See Sir Iſaac Newton's *Chronol.* p. 275. So that our author places Eden, agreeably to the accounts in Scripture, ſomewhere in Meſopotamia. NEWTON.

Ver. 214. ——— *In this pleaſant ſoil*
His far more pleaſant garden God ordain'd;] It is obſervable that *Aden*, in the Eaſtern dialects, is preciſely the ſame word with *Eden*, which we apply to the garden of Paradiſe: It has two ſenſes, according to a ſlight difference in its pronunciation; its firſt meaning is *a ſettled abode*, its ſecond, *delight*, *ſoftneſs*, or *tranquillity*: The word *Eden* had, probably, one of theſe ſenſes in the ſacred text, though we uſe it as a proper name. SIR W. JONES.

Southward through Eden went a river large,
Nor chang'd his courſe, but through the ſhaggy hill
Paſs'd underneath ingulf'd; for God had thrown
That mountain as his garden-mould high rais'd
Upon the rapid current, which, through veins
Of porous earth with kindly thirſt up-drawn,
Roſe a freſh fountain, and with many a rill
Water'd the garden; thence united fell
Down the ſteep glade, and met the nether flood,
Which from his darkſome paſſage now appears,
And now, divided into four main ſtreams,

Ver. 223. *Southward* &c.] This is moſt probably the river formed by the junction of the Euphrates and Tigris, which flows *ſouthward*, and muſt needs be *a river large* by the joining of two ſuch mighty rivers. Upon this river it is ſuppoſed by the beſt commentators that the terreſtrial Paradiſe was ſituated. Milton calls this river Tigris in B. ix. 71. NEWTON.

Ver. 229. *Roſe a freſh fountain*, &c.] Compare Dante, *Purg.* C. xxviii.

" L' acqua, che vedi, non ſurge di vena,
" Che riſtori vapor, che giel converta,
" Come fiume, ch' acquiſta o perde lena;
" Ma eſce di fontana ſalda e certa." TODD.

Ver. 233. *And now, divided into four main ſtreams*,] This is grounded upon the words of Moſes, *Gen.* ii. 10. " And a river went out of Eden to water the garden, and from thence it was *parted*, and became *into four heads*." NEWTON.

On this ſubject, however, ſee Huet's Treatiſe *De la Situation du Paradis Terreſtre*, Paris, 1711, Chapitre iv. Milton, at the ſame time that he judiciouſly avoids a minute deſcription of the river and its diviſions, appears alſo to have followed an elegant account of Paradiſe, in which the ſame diſtinctions are made:

Runs diverſe, wandering many a famous realm
And country, whereof here needs no account;
But rather to tell how, if Art could tell,
How from that ſapphire fount the criſped brooks,
Rolling on orient pearl and ſands of gold,
With mazy errour under pendant ſhades
Ran nectar, viſiting each plant, and fed
Flowers worthy of Paradiſe, which not nice Art
In beds and curious knots, but Nature boon

" In ipſo hortorum apice *fons* eſt eximius, qui primùm argenteis aquarum vorticibus ebulliens, mox diffuſus in fluvium ſinuoſis flexibus, atque mæandris conciſus *oberrat*, et felicia arva perennibus fœcundat rivulis. Ad ſummum *in quatuor* ſalientes *diviſus celeberrimos amnes* efficit, qui, *varias terrarum plagas interſecantes*, pingui ac feraci limo rigant." P. Cauſinus de Eloq. lib. xi. edit. 1634. TODD.

Ver. 236. ——————— *if Art could tell,*] Bentley aſks whether the poet means here the art of poetry, or the art of gardening? Both, he adds, are improper. It is indeed awkwardly expreſſed; but, I apprehend, it includes *both*. It is an apology for the poet's attempting, on ſuch ſlight ground as the brief account of Paradiſe in Scripture, to fabricate in his imagination, and deſcribe in his poem, an extenſively varied ſcene of ſequeſtered beauty, fertility, and delight. DUNSTER.

Ver. 238. *Rolling on* orient pearl *and ſands of gold,*] Pactolus, Hermus, and other rivers, are deſcribed by the poets as having golden ſands; but the deſcription is made richer here, and the water rolls on the *choiceſt pearls* as well as on ſands of gold. *Orient pearl* occurs in Shakſpeare's *Rich.* III., in Fletcher's *Faithful Shepherdeſs*, and in Jonſon's *Fox*. NEWTON.

Milton's deſcription here ſtrongly reſembles that of an elder poet, John Davies of Hereford, in his *Wittes Pilgrimage*, 4to. s. d. ſign. T. 2. The poet is alſo deſcribing Paradiſe:

" Rivers of *nectar ran* on *golden ſand*." TODD.

Pour'd forth profuſe on hill, and dale, and plain,
Both where the morning ſun firſt warmly ſmote
The open field, and where the unpierc'd ſhade
Imbrown'd the noontide bowers: Thus was this place
A happy rural ſeat of various view;

Ver. 244. *Both where the morning* ſun *firſt warmly* ſmote &c.] This is a manner of expreſſion unuſual in our language, and plainly borrowed from the Italian poets, with whom it is very common. Arioſto, *Orl. Fur.* C. viii. ſt. 20.

" *Percote* il ſole ardente il vicin colle."

And ſee C. x. ſt. 35. THYER.

Mr. Thyer muſt have forgotten theſe paſſages in Spenſer, *Faer. Qu.* ii. xii. 63.

" The ſunny beames, which on the billowes *beat*."

And iii. v. 49. " When the bright ſun his beames thereon doth *beat*." So Chapman, *Ovid's Banquet of Senſe*, 1595, v. 3.

———" with right beames the ſun her boſom *beat*."

And Fletcher, *Faithful Shepherdeſs*, A. iv.

" The hot ſun *beats* on it." BOWLE.

See alſo R. Niccols, in the *Mir. for Mag.* 1610, p. 875. " While *heauen's light* the earth's broade face ſhall *ſmite*." And *Pſalm* cxxi. 6. Old tranſlation. " The *ſun* ſhall not *ſmite* thee by day." TODD.

Ver. 245. ———————— *the* unpierc'd ſhade] So, in Drayton's *Polyolbion*, Song vii.

" In gloomie ſecret *ſhades not pierc't* with ſommer's ſunne." TODD.

Ver. 246. Imbrown'd *the noontide bowers:*] Mr. Thyer obſerves, that a perſon muſt be acquainted with the Italian language to diſcern the force and exact propriety of this term. It is a word which their poets make uſe of to deſcribe any thing ſhaded. See the note on Milton's *Sonnet* iii. ver. 1. TODD.

Groves whoſe rich trees wept odorous gums and balm,
Others whoſe fruit, burniſh'd with golden rind,
Hung amiable, Heſperian fables true,

Ver. 248. ——— wept] *Wept*, by the ſame beautiful metaphor, as Ovid ſays of the myrrh-tree, *Met.* x. 500.

" *Flet* tamen: et tepidæ manant ex arbore guttæ:
" Eſt honor et *lacrymis*." NEWTON.

Many inſtances of this metaphor might be added from our old and modern poets. I will not omit that of Pope, in his *Temple of Fame:*

" And *trees weep amber* on the banks of Po."

But he borrowed it from an old poet. See Poems written by Shakſpeare and others, 12mo. 1640, ſign. M. 2.

" A *tree* might *drop* an *amber teare*." TODD.

Ver. 250. *Heſperian* fables *true*, &c.] Dr. Bentley prefers *apples* to *fables*, and aſks how *fables* can be true any where? If they cannot, I wonder how the Doctor, in his edition of Phaedrus, ſuffered the following paſſage to ſtand without any cenſure,

" Hanc emendare, ſi tamen poſſum, volo
" Vera fabella."

The firſt and moſt proper ſenſe of the word *fabula*, as all the dictionaries inform us, is ſomething commonly talked of, whether true or falſe: And if Milton uſed the word *fable* ſo here, the ſenſe is clear of the objection. But the Doctor would rather throw out the words *Heſperian apples* (or *fables*) *true*, *If true, here only*, becauſe (ſays he) *the Heſperian apples* are repreſented by the poets as of ſolid gold, far from being *of delicious taſte*. This objection is anſwered by reading, as I think we ought to do, the whole paſſage thus,

" Others, whoſe fruit burniſh'd with golden rind
" Hung amiable, (Heſperian fables true,
" If true, here only) and of delicious taſte." PEARCE.

Fables, ſtories, as in B. xi. 11. What is ſaid of the Heſperian gardens is true here only; if all is not pure invention, this garden

If true, here only, and of delicious taſte:
Betwixt them lawns, or level downs, and flocks
Grazing the tender herb, were interpos'd,
Or palmy hillock; or the flowery lap
Of ſome irriguous valley ſpread her ſtore,
Flowers of all hue, and without thorn the roſe:
Another ſide, umbrageous grots and caves
Of cool receſs, o'er which the mantling vine
Lays forth her purple grape, and gently creeps

was meant: And moreover theſe fruits have a delicious taſte; thoſe there had none. RICHARDSON.

Ver. 255. —— irriguous] *Well-watered, full of ſprings and rills:* It is the epithet of a garden in Horace, *Sat.* II. iv. 16.

"*Irriguo* nihil eſt elutius horto." HUME.

Ver. 256. ———— *and without thorn the roſe:*] Dr. Bentley calls the roſe without thorn a puerile fancy. But it ſhould be remembered, that it was part of the curſe denounced upon the earth for Adam's tranſgreſſion, that it ſhould "bring "forth thorns and thiſtles," *Gen.* iii. 18. Hence the general opinion has prevailed, that there were *no thorns* before; which is enough to juſtify a poet, in ſaying "*the roſe was without thorn.*" NEWTON.

The roſe without thorn is a rarity. And, though it was fine to imagine ſuch an one in Paradiſe, could only be an Italian refinement. Taſſo is the original:

"Senza quei ſuoi pungenti iſpidi dumi
"Spiegò le foglie la purpurea roſa." HURD.

Our own poetry was in poſſeſſion of this "*rarity*" before Milton's exhibition of it, ſupported by venerable authority. See Herrick's *Noble Numbers*, edit. 1647, p. 71.

"Before man's fall, the *roſe* was born
"(St. Ambroſe ſays) *without the thorn.*"

St. Baſil was of the ſame opinion. Milton, in his deſcription of Paradiſe particularly, conſulted the Fathers. TODD.

Luxuriant; mean while murmuring waters fall
Down the ſlope hills, diſpers'd, or in a lake,
That to the fringed bank with myrtle crown'd
Her cryſtal mirrour holds, unite their ſtreams.
The birds their quire apply; airs, vernal airs,
Breathing the ſmell of field and grove, attune
The trembling leaves, while univerſal Pan,
Knit with the Graces and the Hours in dance,
Led on the eternal Spring. Not that fair field

Ver. 264. *The birds their quire* apply;] Spenſer, *Faerie Queene*, iii. i. 40.

——— "ſweet birds thereto *applide*
"Their dainty layes and dulcet melody." BOWLE.

Ibid. ——— *airs, vernal airs,*
Breathing the ſmell of field and grove, attune
The trembling leaves,] Compare alſo ver. 156, and Dante, *Purg.* C. xxviii.

"In queſta altezza, che tutta è diſciolta,
"Nell' aer vivo, tal moto percuote,
"E fa ſonar la ſelva, perch' è folta:
"E la percoſſa pianta tanto puote,
"Che della ſua virtute l' aura impregna,
"E quella poi girando intorno ſcuote." TODD.

Ver. 266. ——— *while univerſal Pan,* &c.] While univerſal Nature, linked with the graceful Seaſons, danced a perpetual round, and throughout the earth, yet unpolluted, led eternal ſpring. All the poets favour the opinion of the world's creation in the ſpring. See Virgil, *Georg.* II. 338, and Ovid, *Met.* I. 107. That the Graces were taken for the beautiful ſeaſons, in which all things ſeem to dance and ſmile with an univerſal joy, is plain from Horace, *Od.* IV. vii. 1, &c. And Homer joins both the Graces and Hours hand in hand with Harmony, Youth, and Venus, in his Hymn to Apollo. HUME.

Of Enna, where Proſerpine gathering flowers,
Herſelf a fairer flower by gloomy Dis
Was gather'd, which coſt Ceres all that pain
To ſeek her through the world; nor that ſweet grove
Of Daphne by Orontes, and the inſpir'd
Caſtalian ſpring, might with this Paradiſe
Of Eden ſtrive; nor that Nyſeian iſle
Girt with the river Triton, where old Cham,
Whom Gentiles Ammon call and Libyan Jove,
Hid Amalthea, and her florid ſon
Young Bacchus, from his ſtepdame Rhea's eye;
Nor where Abaſſin kings their iſſue guard,

Ver. 269. ——Enna, &c.] *Enna*, the *grove of Daphne*, the *Nyſean Iſle*, and *Mount Amara*, are places celebrated by the ancients for their great beauty. RICHARDSON.

Ver. 269. ——— *where* Proſérpine *gathering flowers*,] *Proſerpine* is here pronounced with the accent on the ſecond ſyllable, like the Latin, and as Spenſer and the old Engliſh poets pronounce it. *Faer. Qu.* i. ii. 2.

" And ſad *Proſérpine's* wrath them to affright. NEWTON.

Ver. 270. *Herſelf a fairer flower by gloomy Dis*
Was gather'd,] See Ovid, *Met.* v. 391. And compare alſo Euripides, *Ion*, v. 889, &c. of Creuſa. TODD.

Ver. 273. ——— *and* the inſpir'd
Caſtalian ſpring,] Not that known one at the foot of Parnaſſus, but that of the grove of Daphne which *foretold* Hadrian's advancement to the empire. RICHARDSON.

Ver. 278. *Hid* Amalthea, *and her florid ſon* &c.] Bacchus is commonly ſaid to be the ſon of Semele, not Amalthea; but Milton here follows Diodorus Siculus, who quotes a moſt ancient poet as his authority. RICHARDSON.

Ver. 280. ——— Abaſſin *kings*] Kings of Upper Ethiopia

Mount Amara, though this by ſome ſuppos'd
True Paradiſe under the Ethiop line
By Nilus' head, enclos'd with ſhining rock,
A whole day's journey high, but wide remote
From this Aſſyrian garden, where the Fiend 285

or *Abyſſinia.* The inhabitants of this country were called by the neighbouring Arabians *Habaſſi*, whence *Abiſſènes* or *Abaſſins* in our language. See Purchas's *Pilgrimage*, 1626, vol. v. p. 734. TODD.

Ver. 281. Mount Amara, &c.] The following paſſage from Heylin's *Microcoſmus*, 1627, will explain what Milton relates of this mountain. "The hill of Amara is *a daye's journey high:* on the toppe whereof are 34 pallaces, *in which the yonger ſonnes of the emperour are continuallie incloſed*, to avoide ſedition. They injoy there whatſoeuer is fit for delight or princely education, &c. This mountaine hath but one aſcent vp, which is *impregnablie fortified*, and was deſtinate to this uſe anno 470, or thereabouts." TODD.

Ver. 282. ——————*under the Ethiop line* &c.] Under the Equinoctial line, "where the ſunne may take his beſt view thereof, as not encountering in all his long journey with the like theatre, wherein the Graces and Muſes are actors, &c. Once, Heauen and Earth, Nature and Induſtrie, haue been all corriuals to it, all preſenting their beſt preſents, to make it of this ſo louely preſence; *ſome taking this for the place of our Fore-fathers Paradiſe.* The top is a plaine field, onely toward the South there is a riſing hil, beautifying this plaine, as it were with a watch-tower, not ſeruing alone to the eye, but yielding alſo a pleaſant ſpring which paſſeth through all that plaine, paying his tributes to euery garden that will exact it, and making a lake, whence iſſueth a riuer, which, hauing from theſe tops eſpied *Nilus*, neuer leaues ſeeking to finde him, whom he cannot leaue both to ſeeke and finde, that by his direction and conueyance hee may together with him preſent himſelfe before the father and great king of waters, the Sea." Purchas's *Pilgrimage*, 1626, vol. v. p. 743. TODD.

Ver. 285. *From this* Aſſyrian *garden,*] Milton here follows

Saw, undelighted, all delight, all kind
Of living creatures, new to ſight, and ſtrange.
Two of far nobler ſhape, erect and tall,
Godlike erect, with native honour clad
In naked majeſty ſeem'd lords of all:
And worthy ſeem'd; for in their looks divine
The image of their glorious Maker ſhone,
Truth, wiſdom, ſanctitude ſevere and pure,
(Severe, but in true filial freedom plac'd,)
Whence true authority in men; though both

Strabo, who comprehends *Meſopotamia* in the ancient *Aſſyria*. RICHARDSON.

Ver. 293. *Truth, wiſdom, ſanctitude ſevere and pure,*
(Severe, but in true filial freedom plac'd,)
Whence true authority in men;] The middle verſe ought to have been put thus in a parentheſis; for the *true authority in men* ariſes, not from *filial freedom*, but from their having *truth, wiſdom,* and *ſanctitude ſevere and pure,* that is, ſtrict holineſs; which are qualities to give to magiſtrates *true authority*, that proper authority which they may want, who yet have legal authority. This is Milton's meaning: and, for explaining the word *ſevere*, he inſerts a verſe, to ſhew that he does not mean ſuch a *ſanctitude* and holineſs as is rigid and auſtere, but ſuch as is *plac'd in filial freedom*; alluding to the ſcriptural expreſſions, which repreſent good Chriſtians as *free* and as the *ſons* of God: on which foundation our obedience (from whence our ſanctitude ariſes) is a *filial*, and not a ſlaviſh one; a reverence, rather than a fear, of the Deity. NEWTON.

Ver. 295. ——————— *though both*
Not equal, as their ſex not equal ſeem'd;] Let us compare this, and what follows in the twelve ſubſequent lines, with what a certain writer has ſaid upon the ſame ſubject; whom, from ſeveral paſſages in his work, it may reaſonably be inferred that Milton conſulted. "Likewiſe is the male ſex preferred before the female in degree of place and in dignitie, as all will yield

Not equal, as their ſex not equal ſeem'd;
For contemplation he and valour form'd;
For ſoftneſs ſhe and ſweet attractive grace;
He for God only, ſhe for God in him:
His fair large front and eye ſublime declar'd
Abſolute rule; and hyacinthine locks

that conſider the words of Scripture in that behalf: for the woman was made for man, and not man for the woman. He is the image and glory of God; Shee is his image and his glory: and nature has given her, her hair for a covering, as a natural badge of this her inferiority to the man." William Whateley's *Bride-Buſh*, 1619, p. 201. BOWLE.

Ver. 299. *He for God only, ſhe for God* in *him*;] The author gave it thus, ſays Dr. Bentley,

" He for God only, ſhe for God *and* him."

The oppoſition demonſtrates this, and, ver. 440, Eve ſpeaks to Adam,

——— " O thou *for whom*
" And from whom I was form'd—"

Dr. Pearce approves this reading of Dr. Bentley, and to the proof which he brings, adds B. x. 150.

——— " made of thee
" And *for thee*."

And indeed, though ſome have endeavoured to juſtify the common reading, yet this is ſo much better, that we cannot but wiſh it was admitted into the text. NEWTON.

Milton, in the turn of the expreſſion here, might poſſibly have ſome obligation to Taſſo's Armida and Rinaldo, *Gier. Lib.* C. xvi. 21.

" L' uno di ſervitú, l'altra de l'impero
" Se gloria; *ella in ſe ſteſſa, ed egli in lei*." DUNSTER.

Ver. 301. ——————— hyacinthine *locks*] Minerva, in Homer, gives Ulyſſes *hyacinthine* locks, to make him look more beautiful, *Odyſſ.* vi. 232. Euſtathius interprets *hyacinthine* by

Round from his parted forelock manly hung
Cluſtering, but not beneath his ſhoulders broad:
She, as a veil, down to the ſlender waiſt

black; and Suidas, by *very dark brown*: And Milton, in like manner, means *brown* or *black* locks, diſtinguiſhing Adam's hair from Eve's in the colour, as well as in other particulars. NEWTON.

Poſſibly Milton may mean that Adam's locks were curled like bloſſoms of the hyacinth, without any alluſion to the colour. The paſſage in Homer, to which doctor Newton's note refers, is thus rendered by Cowper;

"His curling locks like hyacinthine flowers."

So, as Mr. Dunſter alſo obſerves, Queen Helen is deſcribed with "*iacinth hair curled* by nature, but intercurled by art," Sidney's *Arcad.* ed. 1674, p. 59. For *cluſtering* locks, ſee the note on *Comus*, ver. 54. TODD.

Ver. 304. *She, as a veil, down to the ſlender waiſt*
Her unadorn'd golden treſſes &c.] In like manner Marino paints his Venus, *Adon.* C. viii. ſt. 46.

"Onde a guiſa d'un vel dorato, e ſolto
"Celando il bianco ſeu trà l'onde loro,
"In mille minutiſſimi ruſcelli
"Dal capo ſcaturir gli aurei capelli."

The poet has, I think, ſhowed great judgment and delicacy in avoiding in this place the entering into a circumſtantial deſcription of Eve's beauty. It was, no doubt, a very tempting occaſion of giving an indulgent looſe to his fancy: ſince the moſt laviſh imagination could not poſſibly carry too high the charms of woman, as ſhe firſt came out of the hands of her heavenly Maker. But, as a picture of this kind would have been too light and gay for the graver turn of Milton's plan, he has very artfully mentioned the charms of her perſon in general terms only, and directed the reader's attention more particularly to the beauty of her mind. Moſt great poets have laboured in a particular manner the delineation of their beauties, (Arioſto's Alcina, Taſſo's Armida, and Spenſer's Belphœbe,) and it is very probable that the portrait of Eve would have rivalled them all, if the chaſte correctneſs of our author's Muſe had not reſtrained him. THYER.

Her unadorned golden treſſes wore
Diſhevell'd, but in wanton ringlets wav'd
As the vine curls her tendrils, which implied

Ver. 305. ——— *golden treſſes*] This ſort of hair was moſt admired and celebrated by the ancients, I ſuppoſe as it uſually betokens a fairer ſkin and finer complexion. It would be almoſt endleſs to quote paſſages to this purpoſe in praiſe of Helen, and the other famous beauties of antiquity. Venus herſelf, the Goddeſs of beauty, is deſcribed of this colour and complexion; and therefore is ſtiled *golden Venus*, χρυσέη Ἀφροδίτη, by Homer, and *Venus aurea* by Virgil. As Milton had the taſte of the ancients in other things, ſo likewiſe in this particular. He muſt certainly have preferred this to all other colours, or he would never have beſtowed it upon Eve, whom he deſigned as a pattern of beauty to all her daughters. And poſſibly he might at the ſame time intend a compliment to his wife; for I remember to have heard from a gentleman who had ſeen his widow in Cheſhire, that ſhe had hair of this colour. It is the more probable, that he intended a compliment to his wife in the drawing of Eve; as it is certain, that he drew the portrait of Adam not without regard to his own perſon, of which he had no mean opinion. NEWTON.

I think it probable, that Milton had here in view Spenſer's deſcription of Britomartis, *Faer. Qu.* iv. i. 13.

——— " her *golden lockes*, that were upbound
" Still in a knot, unto her heeles downe traced,
" And *like a ſilken veile* in compaſſe round
" About her backe and all her bodie wound." TODD.

Ver. 307. *As the vine* &c.] See Merrick's note on Tryphiodorus's deſcription of the Trojan horſe, Gr. edit. p. 13. Engl. edit. p. 21. Ἀμπελος ὡς κ. τ. λ. TODD.

Ibid. ——— *which implied*
Subjection,] The poet manifeſtly alludes to St. Paul's firſt Epiſtle to the Corinthians, chap. xi. 14, 15. He adds, that this ſubjection was *requir'd* by him *with gentle ſway, and yielded by her*, but it was *beſt received by him*, when *yielded with coy ſubmiſſion, modeſt pride, and ſweet, reluctant, amorous delay*; which is expreſſed with more elegance than that admired paſſage

Subjection, but requir'd with gentle ſway,
And by her yielded, by him beſt receiv'd,
Yielded with coy ſubmiſſion, modeſt pride,
And ſweet, reluctant, amorous delay.
Nor thoſe myſterious parts were then conceal'd;
Then was not guilty ſhame, diſhoneſt ſhame
Of nature's works, honour diſhonourable,
Sin-bred, how have ye troubled all mankind
With ſhows inſtead, mere ſhows of ſeeming pure,
And baniſh'd from man's life his happieſt life,
Simplicity and ſpotleſs innocence!

in Horace, which no doubt Milton had in his thoughts. *Od.* II. xii. 26.

—— " facili fævitia negat
" Quæ poſcente magis gaudeat eripi,
" Interdum rapere occupat." NEWTON.

Ver. 311. *And ſweet, reluctant, amorous delay.*] Copied literally by Pope, (who in his verſion of Homer, is indebted to Milton for numerous beauties,) *Odyſſ.* ix. 32.

" With ſweet, reluctant, amorous delay." TODD.

Ver. 313. —————— *honour diſhonourable,*] He alludes to I. *Cor.* xii. 24. " And thoſe members of the body, which we think to be *leſs honourable;* upon theſe we beſtow more abundant *honour.*" But that *honour*, is really a *diſhonour;* a token of our fall, and an indication of our guilt. Innocent nature made no ſuch diſtinction. NEWTON.

Milton uſes the phraſe, in his *Colaſterion:* " Belike then the wrongful ſuffering of all thoſe ſad breaches and abuſes in marriage to a remedileſs thraldom, is the ſtrength and honour of marriage; a boiſterous and beſtial ſtrength, a *diſhonourable honour.*" TODD.

Ver. 315. —————— *how have* ye *troubled*] Should we not read, " Sin-bred, how have *you* troubled," &c. for, what is he ſpeaking to beſides *Shame?* NEWTON.

So pafs'd they naked on, nor fhunn'd the fight
Of God or Angel; for they thought no ill:
So hand in hand they pafs'd, the lovelieft pair,
That ever fince in love's embraces met;
Adam the goodlieft man of men fince born

Ver. 323. *Adam the goodlieft man of men* &c.] Thefe two lines are cenfured by Addifon, and are totally rejected by Dr. Bentley, as implying that Adam was one of his fons, and Eve one of her daughters: But this manner of expreffion is borrowed from the Greek language, in which we find fometimes the fuperlative degree ufed inftead of the comparative. The meaning therefore is, that Adam was a goodlier man than any of his fons, and Eve fairer than her daughters. So Achilles is faid to have been ὠκυμορώτατος ἀλλων, *Iliad*, i. 505; that is, more fhort-lived than others. So Nireus is faid to have been the handfomeft of the other Grecians, *Iliad*, ii. 673.

——— ὃς κάλλιϛος ἀνὴρ ὑπὸ Ἴλιον ἦλθε,
Τῶν ἄλλων Δαναῶν,——

And the fame manner of fpeaking has paffed from the Greeks to the Latins. So a freed woman is called in Horace, *Sat.* I. i. 100, *fortiffima Tyndaridarum*, not that fhe was one of the Tyndaridæ, but more brave than any of them. And, as Dr. Pearce obferves, fo Diana is faid by one of the poets to have been *comitum pulcherrima*, not one of her own companions, but more handfome than any of them. And I believe a man would not be corrected for writing falfe Engliſh, who fhould fay *the moſt learned of all others* inftead of *more learned than all others*. NEWTON.

Sir John Carr, in his entertaining Work, *The Stranger in Ireland*, offers to the reader a collection of *perfect bulls*, which he clofes with this remark: "the *prize bull* belongs to Milton, who, in his Paradife Loft, fings,

"Adam the goodlieft man of men *fince* born
"*His fons, the faireft of her daughters* Eve."

The facetious knight had never attended to the preceding note. It would have induced him to have been not fo hafty in making his exquifitely witty decifion, and to have appeared not fo regardlefs of ancient learning, as to confound a claffical mode of ex-

His ſons, the faireſt of her daughters Eve.
Under a tuft of ſhade that on a green 325

preſſion with an Iriſh bull! Poſſibly Milton had here in view alſo Sir David Lyndſay's *Monarchie:*

" Als cunnyng clerkis dois conclude,
" Adam precellit in pulchritude,
" Maiſt naturall, and the *faireſt man*,
" That ever was, ſen the world began;—
" And Eva, the *faireſt creature*,
" That ever wes formit be nature." TODD.

Ver. 325. *Under a tuft of ſhade that on a green* &c.] The reader may compare this, and the nine following verſes, with a deſcription of the ſame kind in the *Sarcotis* of Maſenius; a poem from which Milton has been charged with borrowing: And, though he may perceive ſome reſemblances of thought and expreſſion, accidental, perhaps, rather than imitative, he will acknowledge, in Milton's painting, thoſe maſterly beauties, and that exquiſite colouring, which "give the world aſſurance" of his originality. See the *Sarcotis*, Lib. i. p. 93, edit. Barbou.

" Blanda quies, ſed inempta placet; formoſáque pictis
" Herba toris, roſeo quam Chloris purpurat oſtro,
" Quamque ornat Natura parens, ubi blandior aura
" Alludit placido ſomnum fotura ſuſurro.
" Hîc menſæ genialis opes, et dapſilis arbos
" Fructibus inflexos, fecundo palmite, ramos
" Curvat ad obſequium, præbétque alimenta petenti." TODD.

Milton appears to me here to have obligations to the paſſage of the *Sarcotis*. I muſt alſo obſerve, that Milton, where he is undoubtedly to be traced, ſtill abounds in "thoſe maſterly beauties, and that exquiſite colouring," which in other poets is a certain index of originality. But I conceive that, when Milton in his vaſt and extenſive reading met with any poetical idea that was congenial to his own vivid and taſteful imagination, he boldly ſeized it, and conſidered as his own, and worked upon it with the ſame noble confidence undiminiſhed by that ſenſe of plagiariſm, and unreſtrained by thoſe ſhackles of ſervile imitation, that mark the common "pecus imitatorum." DUNSTER.

Stood whiſpering ſoft, by a freſh fountain ſide
They ſat them down; and, after no more toil
Of their ſweet gardening labour than ſuffic'd
To recommend cool Zephyr, and made eaſe
More eaſy, wholeſome thirſt and appetite
More grateful, to their ſupper-fruits they fell,
Nectarine fruits which the compliant boughs
Yielded them, ſide-long as they ſat recline
On the ſoft downy bank damaſk'd with flowers:
The ſavoury pulp they chew, and in the rind,
Still as they thirſted, ſcoop the brimming ſtream;
Nor gentle purpoſe, nor endearing ſmiles
Wanted, nor youthful dalliance, as beſeems
Fair couple, link'd in happy nuptial league,
Alone as they. About them friſking play'd
All beaſts of the earth, ſince wild, and of all chaſe
In wood or wilderneſs, foreſt or den;
Sporting the lion ramp'd, and in his paw
Dandled the kid; bears, tigers, ounces, pards,
Gamboll'd before them; the unwieldy elephant,

Ver. 334. *On the ſoft downy* bank damaſk'd *with* flowers:] To *damaſk* the ground with flowers, was a favourite phraſe among our old poets. Thus P. Fletcher, *Purp. Iſl.* C. xii. ſt. 1.

——————— "upon the flowrie *banks*,
"Where various *flowers damaſke* the fragrant ſeat."

See alſo G. Fletcher, *Chriſt's Vict.* p. ii. ſt. 41. And Drayton, *Muſes Eliz.* 1630, p. 1. TODD.

Ver. 337. *Nor* gentle purpoſe,] Spenſer, *Facrie Queene*, iii. viii. 14.

"He 'gan make *gentle purpoſe* to his dame." THYER.

To make them mirth, us'd all his might, and wreath'd
His lithe proboſcis; cloſe the ſerpent fly,
Inſinuating, wove with Gordian twine
His braided train, and of his fatal guile
Gave proof unheeded; others on the graſs
Couch'd, and now fill'd with paſture gazing ſat,
Or bedward ruminating; for the ſun,

Ver. 347. *His lithe proboſcis;*] His limber trunk, ſo pliant and uſeful to him, that Cicero calls it "elephantorum *manum*," the elephant's *hand*. HUME.

Ver. 348. *Inſinuating,*] Wrapping, or rolling up, and as it were emboſoming himſelf. *Sinuoſus* and *ſinuare*, are words often uſed by Virgil, to expreſs the winding motions of this wily animal. HUME.

Ver. 349. ——— *and of his fatal guile*
Gave proof unheeded;] That intricate form, into which he put himſelf, was a ſort of ſymbol or type of his fraud, though not then regarded. RICHARDSON.

Milton is larger in the deſcription of the ſerpent, than of any of the other animals, and very judiciouſly, as he is afterwards made the inſtrument of ſo much miſchief: And at the ſame time he gives an intimation of his *fatal guile*, to prepare the reader for what follows. NEWTON.

Ver. 352. *Or bedward* ruminating;] Chewing the cud before they go to reſt. HUME.

Thomſon, in his *Summer*, paints his herds from Milton:

——— "on the graſſy bank
"Some *ruminating* lie."

And Milton probably had Arioſto in view, as Mr. Bowle alſo obſerves, *Orl. Fur.* C. vi. ſt. 22.

"Sicuri ſi vedean lepri, e conigli,
"E cervi con la fronte alta e ſuperba;
"Senza temer, ch' alcun gli uccida, o pigli,
"Paſcono, o ſtanſi *ruminando* l' erba." TODD.

Declin'd, was haſting now with prone career
To the ocean iſles, and in the aſcending ſcale
Of Heaven the ſtars that uſher evening roſe:
When Satan ſtill in gaze, as firſt he ſtood,
Scarce thus at length fail'd ſpeech recover'd ſad.

O Hell! what do mine eyes with grief behold!
Into our room of bliſs thus high advanc'd
Creatures of other mould, earth-born perhaps,
Not Spirits, yet to heavenly Spirits bright
Little inferiour; whom my thoughts purſue
With wonder, and could love, ſo lively ſhines
In them divine reſemblance, and ſuch grace
The hand that form'd them on their ſhape hath pour'd.
Ah! gentle pair, ye little think how nigh
Your change approaches, when all theſe delights
Will vaniſh, and deliver ye to woe;

Ver. 354. ——————— *in the aſcending* ſcale
Of Heaven] Milton ſeems to have borrowed his metaphor of the *ſcales* of Heaven, weighing night and day, the one aſcending as the other ſinks, from the heavenly ſign, *Libra*, or the *balance*; for when the ſun is in that ſign, as he is at the autumnal equinox, the days and nights are equal, as if weighed in a balance. NEWTON.

Ver. 357. *Scarce thus at length fail'd ſpeech recover'd ſad.*] Though Satan came in queſt of Adam and Eve, yet he is ſtruck with ſuch aſtoniſhment at the ſight of them, that it is a long time before he can recover his ſpeech, and break forth into this ſoliloquy: And, at the ſame time, this dumb admiration of Satan gives the poet the better opportunity of enlarging his deſcription of them. This is very beautiful. NEWTON.

Ver. 362. *Little inferiour;*] See *Pſalm* viii. 5, and *Heb.* ii. 7. NEWTON.

More woe, the more your taſte is now of joy;
Happy, but for ſo happy ill ſecur'd
Long to continue, and this high ſeat your Heaven
Ill fenc'd for Heaven to keep out ſuch a foe
As now is enter'd; yet no purpos'd foe
To you, whom I could pity thus forlorn,
Though I unpitied: League with you I ſeek,
And mutual amity, ſo ſtrait, ſo cloſe,
That I with you muſt dwell, or you with me
Henceforth; my dwelling haply may not pleaſe,
Like this fair Paradiſe, your ſenſe; yet ſuch
Accept your Maker's work; he gave it me,
Which I as freely give: Hell ſhall unfold,
To entertain you two, her wideſt gates,
And ſend forth all her kings; there will be room,
Not like theſe narrow limits, to receive
Your numerous offspring; if no better place,
Thank him who puts me loth to this revenge
On you who wrong me not for him who wrong'd.
And ſhould I at your harmleſs innocence

Ver. 381. ——————— *Hell ſhall unfold,*
To entertain you two, her wideſt gates,
And ſend forth all her kings;] *Iſaiah* xiv. 9, "Hell from beneath is moved for thee to meet thee at thy coming: it ſtirreth up the dead for thee, even all the chief ones of the earth: it hath raiſed up from their thrones all the kings of the nations." GILLIES.

Ver. 386. ——————— *loth to this revenge*] Compare the *Hercules Furens* of Euripides, v. 858.

Ἥλιον μαρτυρόμεσθα δρῶσ', ἃ δρᾶν ἐ βέλομαι. STILLINGFLEET.

Melt, as I do, yet publick reaſon juſt,
Honour and empire with revenge enlarg'd,
By conquering this new world, compels me now
To do what elſe, though damn'd, I ſhould abhor.
So ſpake the Fiend, and with neceſſity,
The tyrant's plea, excus'd his deviliſh deeds.
Then from his lofty ſtand on that high tree
Down he alights among the ſportful herd
Of thoſe four-footed kinds, himſelf now one,
Now other, as their ſhape ſerv'd beſt his end
Nearer to view his prey, and, uneſpied,
To mark what of their ſtate he more might learn,
By word or action mark'd: About them round
A lion now he ſtalks with fiery glare;

Ver. 389. ——————— *yet publick reaſon juſt*, &c.] Publick reaſon *compels me*; and that publick reaſon is honour and empire enlarged with revenge, by conquering this new world. And thus Satan is made to plead *publick reaſon juſt*, and *neceſſity*, to *excuſe his deviliſh deeds;* the *tyrant's plea*, as the poet calls it; probably with a view to his own times, and particularly to the plea for ſhip-money. NEWTON.

The ſame plea is ſaid to have been Cromwell's apology for the murder of the king. For it is related that, on the evening of the execution of Charles, the arch-hypocrite walked round the corpſe, as it lay in one of the rooms at Whitehall, muffled up in a long black cloak, and repeating to himſelf, "Dreadful *neceſſity!*" See Europ. Mag. vol. xx. p. 106, and the Anecdotes of diſtinguiſhed perſons, &c. vol. I. p. 254. TODD.

Ver. 402. *A lion now he ſtalks with fiery glare*;] It is not improbable, that Milton might borrow the metamorphoſis of Satan, on his firſt ſight of Paradiſe, from the Pagan idea of the transformation of Bacchus, Euripid. *Bacchæ*. v. 1015. ed. Barnes.

Then as a tiger, who by chance hath ſpied
In ſome purlieu two gentle fawns at play,
Straight couches cloſe, then, riſing, changes oft
His couchant watch, as one who choſe his ground,
Whence ruſhing, he might ſureſt ſeize them both,
Grip'd in each paw: when, Adam firſt of men
To firſt of women Eve thus moving ſpeech,
Turn'd him, all ear to hear new utterance flow.
Sole partner, and ſole part, of all theſe joys,
Dearer thyſelf than all; needs muſt the Power
That made us, and for us this ample world,

Φάνηθι ταῦρος, ἢ πολύχρανὸς γ' ἰδεῖν
Δράκων, ἢ πυριφλέγων
Ὁρᾶσθαι λέων.

And this probability is increaſed by the image, which conveys the idea of the πυριφλέγων λέων. Joddrell's Illuſtr. of Euripides, vol. ii. p. 452. TODD.

Ver. 410. *Turn'd him*, &c.] The ellipſis of the pronoun *he* in this place, produces no inconſiderable obſcurity. Take the paſſage by itſelf, without enquiring who is really the next ſpeaker, and it certainly would ſeem that Adam turns himſelf thus eagerly attentive to hear Eve's firſt ſpeech to him. But it is in fact Satan, who, upon this occaſion, turn'd him, all ear &c. A comma ſhould be placed after *when*, to indicate *Adam's moving ſpeech* to be in the ablative caſe abſolute. This is requiſite to clear the paſſage. DUNSTER.

Ver. 411. *Sole partner, and ſole part, of all theſe joys,*] So the paſſage ought to be read, I think, with a comma after *part:* And *of* here ſignifies *among*. The ſenſe is, Among all theſe joys thou alone art my partner, and, what is more, thou alone art part of me, as in ver. 487,

" *Part* of my ſoul I ſeek thee, and thee claim
" My other half."

Of, in Milton, frequently ſignifies *among*. PEARCE.

Be infinitely good, and of his good
As liberal and free as infinite;
That rais'd us from the duſt, and plac'd us here
In all this happineſs, who at his hand
Have nothing merited, nor can perform
Aught whereof he hath need; he who requires
From us no other ſervice than to keep
This one, this eaſy charge, of all the trees
In Paradiſe that bear delicious fruit
So various, not to taſte that only tree
Of knowledge, planted by the tree of life;
So near grows death to life, whate'er death is,
Some dreadful thing no doubt; for well thou know'ſt
God hath pronounc'd it death to taſte that tree,
The only ſign of our obedience left,
Among ſo many ſigns of power and rule
Conferr'd upon us, and dominion given
Over all other creatures that poſſeſs

Ver. 419. *Aught whereof he hath need*;] From *Acts* xvii. 25. "Neither is worſhipped with men's hands, as though *he needed* any thing." GILLIES.

Ver. 421. *This one, this eaſy charge*, &c.] It was very natural for Adam to diſcourſe of this; and this was what Satan wanted more particularly to learn: And it is expreſſed from God's command, *Gen.* ii. 16, 17. In like manner, when Adam ſays afterwards "*dominion given over all other creatures* &c." it is taken from the divine commiſſion, *Gen.* i. 28. Theſe things are ſo evident, that it is almoſt ſuperfluous to mention them. If we take notice of them, it is that every reader may be ſenſible how much of Scripture our author has wrought into this divine poem.

NEWTON.

Earth, air, and ſea. Then let us not think hard
One eaſy prohibition, who enjoy
Free leave ſo large to all things elſe, and choice
Unlimited of manifold delights:
But let us ever praiſe him, and extol
His bounty, following our delightful taſk,
To prune theſe growing plants, and tend theſe flowers,
Which were it toilſome, yet with thee were ſweet.
To whom thus Eve replied. O thou for whom
And from whom I was form'd, fleſh of thy fleſh,
And without whom am to no end, my guide
And head! what thou haſt ſaid is juſt and right.
For we to him indeed all praiſes owe,
And daily thanks; I chiefly, who enjoy
So far the happier lot, enjoying thee
Pre-eminent by ſo much odds, while thou
Like conſort to thyſelf canſt no where find.
That day I oft remember, when from ſleep
I firſt awak'd, and found myſelf repos'd

Ver. 449. *That day I oft remember*,] From this, as well as ſeveral other paſſages in the poem, it appears, that the poet ſuppoſes Adam and Eve to have been created, and to have lived many days in Paradiſe before the Fall. See B. iv. 639, 680, 712, and B. v. 31, &c. NEWTON.

Ver. 450. *I firſt* awak'd,] As death is often compared to *ſleep*, ſo our coming into life may well be likened to *waking*: And Adam ſpeaks in the ſame figure, B. viii. 253.

Under a ſhade on flowers, much wondering where
And what I was, whence thither brought, and how.
Not diſtant far from thence a murmuring ſound
Of waters iſſued from a cave, and ſpread
Into a liquid plain, then ſtood unmov'd
Pure as the expanſe of Heaven; I thither went
With unexperienc'd thought, and laid me down
On the green bank, to look into the clear

" As *new-wak'd* from ſoundeſt ſleep, &c."

If we compare his account of himſelf upon his creation, with this here given by Eve; the beauty and propriety of each will appear to greater advantage. NEWTON.

Ver. 451. *Under a ſhade* on *flowers*,] The ſecond edition reads, " Under a ſhade *of* flowers," which has been followed in Tonſon's earlier editions; but Tickell, Fenton, Bentley, and Newton, rightly follow the firſt edition, " Under a ſhade *on* flowers." To repoſe *on flowers under a ſhade*, is ſo elegant an expreſſion; and to repoſe *merely under a ſhade of flowers*, ſo inſignificant; that I am perſuaded the reading of the ſecond edition muſt be an errour of the preſs. TODD.

Ver. 458. ——————— *to look into the clear*
Smooth lake,] This account that Eve gives of her coming to a lake, and there falling in love with her own image, when ſhe had ſeen no other human creature, is much more probable and natural, as well as more delicate and beautiful, than the famous ſtory of Narciſſus and Ovid; from whom Milton manifeſtly took the hint, and has expreſſly imitated ſome paſſages; but has avoided all his puerilities without loſing any of his beauties; as the reader may eaſily obſerve by comparing both together, *Met.* iii. 457.

" Spem mihi neſcio quam vultu promittis amico:
" Cùmque ego porrexi tibi brachia, porrigis ultro:
" Cum riſi, arrides: Lacrymas quoque ſæpe notavi,
" Me lacrymante, tuas. ———

Smooth lake, that to me ſeem'd another ſky.
As I bent down to look, juſt oppoſite
A ſhape within the watery gleam appear'd,
Bending to look on me: I ſtarted back,
It ſtarted back; but pleas'd I ſoon return'd,
Pleas'd it return'd as ſoon with anſwering looks
Of ſympathy and love: There I had fix'd
Mine eyes till now, and pin'd with vain deſire,
Had not a voice thus warn'd me; "What thou ſeeſt,
"What there thou ſeeſt, fair Creature, is thyſelf;
"With thee it came and goes: but follow me,
"And I will bring thee where no ſhadow ſtays
"Thy coming, and thy ſoft embraces, he
"Whoſe image thou art; him thou ſhalt enjoy
"Inſeparably thine, to him ſhalt bear
"Multitudes like thyſelf, and thence be call'd
"Mother of human race." What could I do,

"Iſta repercuſſæ, quam cernis, imaginis umbra eſt:
"Nil habet iſta ſui: Técum venítque, manétque;
"Técum diſcedet, ſi tu diſcedere poſſis." NEWTON.

I cannot help remarking, how the ſtory of Narciſſus is improved by this application. The ſame might be ſaid of almoſt every paſſage Milton has borrowed from the ancients. The improvement is ſo obvious in one main circumſtance, that it ſeems needleſs to mention it: Yet, as I do not remember that Mr. Addiſon has done it, I will juſt obſerve, that the want of probability that Narciſſus, who had lived in ſociety, ſhould be ſo far deceived as to take an image in the water for a reality, is here totally removed. We may apply to Milton on this occaſion what Ariſtotle ſays of Homer, that he taught poets how to lie properly.

STILLINGFLEET.

But follow ſtraight, inviſibly thus led?
Till I eſpied thee, fair indeed and tall,
Under a platane; yet methought leſs fair,
Leſs winning ſoft, leſs amiably mild,
Than that ſmooth watery image: Back I turn'd;
Thou following cry'dſt aloud, "Return, fair Eve;
"Whom fly'ſt thou? whom thou fly'ſt, of him thou art,
"His fleſh, his bone; to give thee being I lent
"Out of my ſide to thee, neareſt my heart,
"Subſtantial life, to have thee by my ſide
"Henceforth an individual ſolace dear;
"Part of my ſoul I ſeek thee, and thee claim
"My other half:" With that thy gentle hand
Seis'd mine: I yielded; and from that time ſee
How beauty is excell'd by manly grace,
And wiſdom, which alone is truly fair.
So ſpake our general mother, and with eyes

Ver. 478. —— *a* platane;] The *plane-tree*, ſo named from the breadth of its leaves, πλατὺς, Greek, *broad*; a tree uſeful and delightful for its extraordinary ſhade, Virgil, *Georg.* iv. 146.

"Jámque miniſtrantem *platanum* potantibus umbram."

HUME.

Tickell and Fenton corruptly read a *plantan*; a tree very different from that which Milton means, and which Spenſer calls "the *platan* round," F. Q. i. i. 9. TODD.

Ver. 483. *His fleſh, his bone;*] The Scripture expreſſion, *Gen.* ii. 23; as, afterwards, "*Part of my ſoul, My other half,*" is from Horace, *Od.* I. iii. 8. "Animæ dimidium meæ."

NEWTON.

Ver. 492. *So ſpake our general mother, and with eyes*
Of conjugal attraction unreprov'd, &c.] What a

Of conjugal attraction unreprov'd,
And meek ſurrender, half-embracing lean'd
On our firſt father; half her ſwelling breaſt
Naked met his, under the flowing gold
Of her looſe treſſes hid: he in delight
Both of her beauty, and ſubmiſſive charms,
Smil'd with ſuperiour love, as Jupiter

charming picture of love and innocence has the poet given us in this paragraph! There is the greateſt warmth of affection, and yet the moſt exact delicacy and decorum. One would have thought that a ſcene of this nature could not, with any conſiſtency, have been introduced into a divine poem; and yet our author has ſo nicely and judiciouſly covered the ſoft deſcription with the veil of modeſty, that the pureſt and chaſteſt mind can find no room for offence. The *meek ſurrender*, and the *half embracement*, are circumſtances inimitable. An Italian's imagination would have hurried him the length of ten or a dozen ſtanzas upon this occaſion, and with its luxuriant wildneſs changed Adam and Eve into a Venus and Adonis. THYER.

Ver. 492. ——————— unreprov'd,] So the notes on *L'Allegro*, ver. 40. Spenſer, as Mr. Thyer has noticed, has "*unreprov'd* truth," *Faer. Qu.* ii. vii. 16. And thus Greene to his wife at the end of his *Groatſworth Worth of Wit*, 1637. "The remembrance of many wrongs offered thee, and thy *unreproved* virtues, &c." TODD.

Ver. 499. *Smil'd with ſuperiour love, as Jupiter*
On Juno ſmiles, &c.] As the heaven ſmiles upon the air, when it makes the clouds and every thing fruitful in the ſpring. This ſeems to be the meaning of the allegory. The expreſſion of *the clouds ſhedding flowers* is very poetical, and not unlike that fine one of *the clouds dropping fatneſs*, Pſalm lxxv. 12. Then follows, *And preſſ'd her matron lip*, where the conſtruction is, "Adam ſmil'd with ſuperiour love, and preſs'd her matron lip;" the ſimile being to be underſtood as included in a parentheſis. Her *matron* lip evidently ſignifies her *married* lip, in diſtinc-

On Juno ſmiles, when he impregns the clouds
That ſhed May flowers; and preſs'd her matron lip
With kiſſes pure: Aſide the Devil turn'd
For envy; yet with jealous leer malign
Ey'd them aſkance, and to himſelf thus plain'd.
Sight hateful, ſight tormenting! thus theſe two,
Imparadis'd in one another's arms,

tion from a *virgin* lip, as Ovid, ſpeaking of Lucretia then married, ſays *matron* cheeks, *Faſt.* ii. 828. "Et *matronales* erubuere genæ." It implies that ſhe was married to him, and that therefore their kiſſes were lawful and innocent. It was the innocence of their loves that made the Devil turn aſide for envy.

NEWTON.

Dr. Newton alſo ſuppoſes, that the loves of Jupiter and Juno, deſcribed in the fourteenth *Iliad*, might give occaſion to this ſimile. Pope ſeems to have thought the ſame, as, in his tranſlation, he adopts Milton's phraſeology, deſcribing Jupiter "*ſmiling with ſuperiour love*," v. 387. TODD.

Ver. 500. ——————— impregns] Milton has here cut off the laſt ſyllable of *impregnates*, and made it *impregns*, for, according to the analogy of language, it ſhould have been *impregnates*, as it is commonly uſed, being derived from the barbarous Latin verb *impregno*. See Du Cange. LORD MONBODDO.

The word had been before uſed by Henry More, in his *Song of the Soul*, 1642. Part 1ſt. p. 15.

"This all-ſpread Semele doth Bacchus bear,
"*Impregn'd* of Jove, &c." TODD.

Ver. 506. *Imparadis'd*] This word has been quoted by Bentley from Sidney's *Arcadia*. It was common in Milton's time: Drayton, the two Fletchers, Harrington, Donne, and Cleveland, alſo uſe it. The original is Dante, *Paradiſo*, C. xxviii.

"Poſcia che 'ncontro alla vita preſente
"De' miſeri mortale aperſe 'l vero
"Quella, che *'mparadiſa* la mia mente." TODD.

The happier Eden, ſhall enjoy their fill
Of bliſs on bliſs; while I to Hell am thruſt,
Where neither joy nor love, but fierce deſire,
Among our other torments not the leaſt,
Still unfulfill'd with pain of longing pines.
Yet let me not forget what I have gain'd
From their own mouths: All is not theirs, it ſeems;
One fatal tree there ſtands, of knowledge call'd,
Forbidden them to taſte: Knowledge forbidden?
Suſpicious, reaſonleſs. Why ſhould their Lord
Envy them that? Can it be ſin to know?
Can it be death? And do they only ſtand
By ignorance? Is that their happy ſtate,
The proof of their obedience and their faith?
O fair foundation laid whereon to build
Their ruin! hence I will excite their minds
With more deſire to know, and to reject
Envious commands, invented with deſign
To keep them low, whom knowledge might exalt
Equal with Gods: aſpiring to be ſuch,

Ver. 509. Where *neither joy nor love,*] Dr. Bentley propoſes to read, *Where's,* contracted for *Where is*; but Dr. Pearce obſerves, that Milton often leaves out the word *is*, as in B. viii. 621. "and without love no happineſs." TODD.

Ver. 515. ———— *Knowledge forbidden?*] This is artfully perverted by Satan, as if ſome uſeful and neceſſary knowledge was forbidden: Whereas our firſt parents were created with perfect underſtanding, and the only knowledge that was forbidden, was the knowledge of evil by the commiſſion of it. NEWTON.

They taſte and die: What likelier can enſue?
But firſt with narrow ſearch I muſt walk round
This garden, and no corner leave unſpied;
A chance but chance may lead where I may meet
Some wandering Spirit of Heaven by fountain ſide,
Or in thick ſhade retir'd, from him to draw
What further would be learn'd. Live while ye may,
Yet happy pair; enjoy, till I return,
Short pleaſures, for long woes are to ſucceed!
So ſaying, his proud ſtep he ſcornful turn'd,
But with ſly circumſpection, and began
Through wood, through waſte, o'er hill, o'er dale, his roam.
Mean while in utmoſt longitude, where Heaven

Ver. 530. *A* chance but chance *may lead*] Dr. Bentley cenſures this jingle, and thinks it unbecoming Satan at ſo ſerious a juncture to catch at puns; therefore propoſes to read, "*ſome lucky chance may lead* &c." Dr. Pearce ſays that without any alteration, or any pun, we may read

"*A chance (but chance) may lead* &c."

that is, *a chance*, and it can be only *a chance, may lead* &c. But this ſort of jingle is but too common with Milton. This here is not much unlike the *forte fortuna* of the Latins.

NEWTON.

The preſent jingle reſembles Spenſer's, in which remark Mr. Dunſter concurs with me, *Faer. Qu.* iii. vii. 3.

"Her *force*, at laſt, *perforce* adown did lie." TODD.

Ver. 539. ——— *in utmoſt longitude*,] At the utmoſt length, at the fartheſt diſtance. *Longitude* is *length* in B. v. 754; and it is particularly applied to *the diſtance from eaſt to weſt* in B. iii. 576. NEWTON.

With earth and ocean meets, the ſetting ſun
Slowly deſcended, and with right aſpéct
Againſt the eaſtern gate of Paradiſe
Levell'd his evening rays: It was a rock
Of alabaſter, pil'd up to the clouds,
Conſpicuous far, winding with one aſcent
Acceſſible from earth, one entrance high;
The reſt was craggy cliff, that overhung
Still as it roſe, impoſſible to climb.
Betwixt theſe rocky pillars Gabriel ſat,
Chief of the angelick guards, awaiting night;

Ver. 541. *Slowly deſcended,*] Dr. Bentley objects to this verſe for a frivolous reaſon, and reads "*Had low deſcended,*" becauſe the ſun paſſes equal ſpaces in equal times. This is true (as Dr. Pearce replies) in philoſophy, but in poetry it is uſual to repreſent it otherwiſe. But I have a ſtronger objection to this verſe, which is, that it ſeems to contradict what is ſaid before, ver. 353.

"The ſun—was *haſting now with prone career*
"To the ocean iſles,"

and to reconcile them I think we muſt read "*Had low deſcended,*" or perhaps "*Lowly deſcended,*" or underſtand it as Dr. Pearce explains it, that the ſun deſcended *ſlowly* at this time, becauſe Uriel, its Angel, came on a ſun-beam to Paradiſe, and was to return on the ſame beam; which he could not well have done, if the ſun had moved on with its uſual rapidity of courſe. NEWTON.

Ver. 549. ——————— *Gabriel*] One of the Arch-Angels ſent to ſhew Daniel the viſion of the four monarchies and the ſeventy weeks, *Dan.* vii. and ix.; and to the Virgin Mary to reveal the incarnation of our Saviour, *Luke* i. His name in the Hebrew ſignifies *the man of God*, or *the ſtrength and power of God*; well by our author poſted as chief of the angelick guards placed about Paradiſe. HUME.

About him exercis'd heroick games
The unarmed youth of Heaven, but nigh at hand
Celeſtial armoury, ſhields, helms, and ſpears,
Hung high with diamond flaming, and with gold.
Thither came Uriel, gliding through the even
On a ſun-beam, ſwift as a ſhooting ſtar

Ver. 551. ——————— *heroick games*] They were not now upon the watch, they awaited night; but their arms were ready. The Angels would not be idle, but employed themſelves in theſe noble exerciſes. So the ſoldiers of Achilles during his quarrel with Agamemnon, and ſo the infernal Spirits, when their Chief was gone in ſearch of the new creation, B. ii. 528.

RICHARDSON.

Ver. 554. ——— *with diamond flaming*, &c.] Taſſo, *Gier. Lib.* C. vii. 82.

" Si vedea *fiameggiar* fra le altre arneſi
" Scudo di lucidiſſimo *diamante*." DUNSTER.

Ver. 555. ——————— *gliding through the even*] That is, as Dr. Pearce obſerves, through that part of the hemiſphere, where it was then evening. And, as Dr. Bentley had objected to evening as a place of ſpace to glide through, Mr. Richardſon remarks that Uriel arrives from the *ſun's decline*, v. 792, which is no more a place than the evening, but beautifully poetical; and is juſtified by Virgil, where a ſwarm of bees ſail through the glowing ſummer, *Georg.* iv. 59.

" Nare per æſtatem liquidam ſuſpexeris agmen." TODD.

Ver. 556. *On a ſun-beam*,] He alſo *returns* to his charge *on that bright beam*, v. 590. This thought has been ſuſpected of imitation, as a prettineſs below the genius of Milton. Dr. Newton informs us, that this might poſſibly be hinted by a Picture of Annibal Caracci in the king of France's cabinet: But I am apt to believe that Milton had been ſtruck with a Portrait in Shirley. Fernando, in the comedy of the *Brothers*, 1652, deſcribes Jacinta at veſpers:

In autumn thwarts the night, when vapours fir'd
Impreſs the air, and ſhows the mariner
From what point of his compaſs to beware
Impetuous winds: He thus began in haſte.
Gabriel, to thee thy courſe by lot hath given

" Her eye did ſeem to labour with a tear,
" Which ſuddenly took birth, but, overweigh'd
" With its own ſwelling, drop'd upon her boſome;
" Which, by reflexion of her light, appear'd
" As nature meant her ſorrow for an ornament:
" After, her looks grew chearfull, and I ſaw
" A ſmile ſhoot graceful upward from her eyes,
" As if they had gain'd a victory o'er grief;
" And with it many *beams* twiſted themſelves,
" Upon whoſe *golden threads* the *Angels* walk
" *To and again from Heaven.*" FARMER.

The fiction of Uriel's deſcent and aſcent by a ſun-beam, is in Drayton's *Legend of Rob. D. of Normandy*, ſt. 43.

" As on the *ſun-beams* glorioufly I ride,
" By them I *mount*, and down by them I *ſlide*."

Young has adapted this idea to his own peculiar caſt of conception, and of compoſition, *N. Thought.* ix.

" Perhaps a thouſand demigods *deſcend*
" On every *beam* we ſee, to walk with men." T. WARTON.

Or perhaps Milton had in mind what Sandys relates of the traditions of the Jews reſpecting our Saviour, in his *Travels*, ed. 1615, p. 147. " They ſay that he got into the Sanctum Sanctorum, and, taking from thence the powerfull names of God, did ſew them in his thigh: By vertue whereof he went inuiſible, *rid on the Sunne beames*, raiſed the dead to life, and effected like wonders." But ſee the note on *Arcades*, ver. 15, 16. And for the deſcent, ſwift as a ſhooting ſtar, ſee the note on *Comus*, ver. 80. TODD.

Ver. 561. ——————— *thy courſe by lot* &c.] Milton took the idea of the angels performing their miniſtry by lot, and in different courſes, from the prieſts among the Jews who attended

Charge and ſtrict watch, that to this happy place
No evil thing approach or enter in.
This day at highth of noon came to my ſphere
A Spirit, zealous, as he ſeem'd, to know
More of the Almighty's works, and chiefly Man,
God's lateſt image: I deſcrib'd his way
Bent all on ſpeed, and mark'd his aery gait;
But in the mount that lies from Eden north,
Where he firſt lighted, ſoon diſcern'd his looks
Alien from Heaven, with paſſions foul obſcur'd:
Mine eye purſued him ſtill, but under ſhade
Loſt ſight of him: One of the baniſh'd crew,
I fear, hath ventur'd from the deep, to raiſe
New troubles; him thy care muſt be to find.
To whom the winged warriour thus return'd.
Uriel, no wonder if thy perfect ſight,
Amid the ſun's bright circle where thou ſitſt,
See far and wide: In at this gate none paſs
The vigilance here plac'd, but ſuch as come
Well known from Heaven; and ſince meridian hour
No creature thence: If Spirit of other ſort,
So minded, have o'er-leap'd theſe earthly bounds

the altar in ſeveral courſes. See *Luke*, i. 8, 9. From this too he ſeems to have taken the thought, B. v. 655. CALLANDER.

Ver. 563. *No evil thing approach or enter in.*] Not to ſuffer any evil thing to approach, or *at leaſt* to enter in. PEARCE.

Ver. 567. *God's lateſt image:*] For the firſt was Chriſt; and before Man were the Angels. So, in B. iii. 151, Man is called God's *youngeſt ſon*. NEWTON.

On purpoſe, hard thou know'ſt it to exclude
Spiritual ſubſtance with corporeal bar.
But if within the circuit of theſe walks,
In whatſoever ſhape he lurk, of whom
Thou tell'ſt, by morrow dawning I ſhall know.
So promis'd he; and Uriel to his charge
Return'd on that bright beam, whoſe point now rais'd
Bore him ſlope downward to the ſun now fallen
Beneath the Azores; whether the prime orb,
Incredible how ſwift, had thither roll'd
Diurnal, or this leſs volúbil earth,
By ſhorter flight to the eaſt, had left him there
Arraying with reflected purple and gold

Ver. 592. ——— *the Azores;*] Nine iſlands in the great Atlantick or Weſtern ocean, commonly called the *Terceras*, from Tercera, the largeſt of them. Some confound the *Canaries* with them. HUME.

Ibid. ——————— whether *&c.*] *Whether*, not *whither* as in Milton's own editions, the ſun *had roll'd thither diurnal*, that is, in a day's time, with an incredible ſwift motion; *or this leſs volúbil earth, by ſhorter flight to the eaſt, had left him there* at the Azores, it being a leſs motion for the earth to move from weſt to eaſt upon its own axis according to the ſyſtem of Copernicus, than for the heavens and heavenly bodies to move from eaſt to weſt according to the ſyſtem of Ptolemy. Milton, in like manner, queſtions whether the ſun was in the center of the world or not, B. iii. 575: So ſcrupulous was he in declaring for any ſyſtem of philoſophy. NEWTON.

Ver. 594. ——————— volúbil] *Volúbil*, with the ſecond ſyllable long, as it is in the Latin *volubilis*. He writes it *voluble*, when he makes the ſecond ſyllable ſhort, as in B. ix. 436. NEWTON.

The clouds that on his weſtern throne attend.
Now came ſtill Evening on, and Twilight gray

Ver. 598. *Now came ſtill Evening on*, &c.] This is the firſt evening in the poem; for, the action of the preceding books lying out of the ſphere of the ſun, the time could not be computed. When Satan came firſt to the earth, and made that famous ſoliloquy at the beginning of this book, the ſun was *high in his meridian tower;* and this is the evening of that day; and ſurely there never was a finer evening; words cannot furniſh out a more lovely deſcription. The greateſt poets in all ages have as it were vied one with another, in their deſcription of evening and night; but, for the variety of numbers and pleaſing images, I know of nothing parallel or comparable to this to be found among all the treaſures of ancient or modern Poetry. NEWTON.

Taſſo ſays ſublimely of the night,

——— " Uſci la Notte, è ſotto l'ali
" Menò il ſilentio."

Milton has here given a paraphraſe of this paſſage, but very much below his original. The ſtriking part of Taſſo's picture is, " *Night's bringing in Silence under her wings.*" So new and ſingular an idea as this had detected an imitation. Milton contents himſelf then, with ſaying ſimply, " *Silence accompanied.*" However, to make amends, as he thought, for this defect, *Night itſelf*, which the Italian had merely perſonized, the Engliſh poet not only perſonizes, but employs in a very becoming office:

" Now came ſtill Evening on, and Twilight gray
" Had in her ſober livery all things clad:"

Every body will obſerve a little blemiſh, in this fine couplet. He ſhould not have uſed the epithet "*ſtill*," when he intended to add,

" *Silence* accompanied;"

But there is a worſe fault in this *imitation*. To hide it, he ſpeaks of " *Night's livery.*" When he had done that, to ſpeak of her *wings* had been ungraceful. Therefore he is forced to ſay obſcurely, as well as *ſimply*, " *Silence accompanied:*" And ſo loſes a more noble image for a leſs noble one. The truth is, they would not ſtand together. *Livery* belongs to *human grandeur; wings* to *divine* or *celeſtial*. So that in Milton's very attempt to

Had in her ſober livery all things clad;
Silence accompanied; for beaſt and bird,
They to their graſſy couch, theſe to their neſts
Were ſlunk, all but the wakeful nightingale;
She all night long her amorous deſcant ſung;

ſurpaſs his original, he put it out of his power to employ the *circumſtance* that moſt recommended it. HURD.

Ibid. —— *Twilight gray*] Milton is very ſingular in the frequent and particular notice which he takes of the *twilight*, whenever he has occaſion to ſpeak of the evening. I do not remember to have met with the ſame in any other poet; and yet there is, to be ſure, ſomething ſo agreeable in that ſoft and gentle light, and ſuch a peculiar fragrance attends it in the ſummer months, that it is a circumſtance which adds great beauty to his deſcription. I have often thought that the weakneſs of our poet's eyes, to which this kind of light muſt be vaſtly pleaſant, might be the reaſon that he ſo often introduces the mention of it. THYER.

Ver. 599. *Had in her* ſober livery *all things* clad;] So, in P. Fletcher's *Purp. Iſl.* 1633, C. vi. ſt. 54.

" The world late *cloth'd* in *Night's* black *livery.*"

Again, C. viii. ſt. 5, " *Night's* ſad *livery:*" Where *ſad* has the ſame meaning as *ſober;* as the word is uſed by Spenſer and Shakſpeare. " *Night's liverie*" is alſo a phraſe in Sir R. Tempeſt's *Entertainment of Solitarineſſe*, 1649, p. 15. There are two lines in one of Shakſpeare's *Sonnets*, which Mr. Malone thinks that Milton might here remember:

" Nor that full ſtar, that uſhers in the *even*,
" Doth half that glory to the *ſober* weſt." TODD.

Ver. 601. —— *theſe to their neſts*
Were ſlunk, all but the wakeful nightingale;] Thus, in *England's Parnaſſus*, p. 340, where evening is deſcribed by Dr. Lodge:

—— " and every bird was ſtill,
" Save Philomene that did bemone her ill." BOWLE.

Ver. 603. —— *her amorous* deſcant *ſung;*] This

Silence was pleas'd: Now glow'd the firmament
With living ſapphires: Heſperus, that led
The ſtarry hoſt, rode brighteſt, till the moon,
Riſing in clouded majeſty, at length
Apparent queen unveil'd her peerleſs light,
And o'er the dark her ſilver mantle threw.
When Adam thus to Eve. Fair Conſort, the hour
Of night, and all things now retir'd to reſt,
Mind us of like repoſe; ſince God hath ſet
Labour and reſt, as day and night, to men
Succeſſive; and the timely dew of ſleep,
Now falling with ſoft ſlumbrous weight, inclines

muſical term is often applied to the nightingale. Mr. Bowle gives an inſtance from Gaſcoigne's *Philomene*, v. 5.

"Late in an even I walked out alone,
"To heare the *deſcant* of the nightingale."

The following deſcription of nightingales ſinging alternately, may be added from Sylveſter's *Du Bart*. p. 105. "The firſt replyes, and *deſcants* thereupon." Iſaac Walton, in his *Complete Angler*, explains the propriety of this term: "He, that at midnight ſhould hear, as I have often done, the ſweet DESCANTS, *the natural riſing and falling, the doubling and redoubling*, of the nightingale's voice, might well be lifted above earth." The nightingale's voice is thus termed by Euripides ΠΟΛΥΧΟΡΔΑΤΗ, *Rheſus*, v. 548. TODD.

Ver. 604. *Silence was pleas'd:*] This perſonification is taken, though it happens not to be obſerved by any of the commentators, from the *Hero and Leander* of Muſæus, v. 280. JOS. WARTON.

Ver. 605. ——— *Heſperus, that* led
The ſtarry hoſt,] Spenſer, in his *Epithalamion*, thus addreſſes the evening-ſtar:

"Faire child of beauty, glorious lamp of love,
"That all the *hoſt of heaven* in ranks doſt *lead*." BOWLE.

Our eye-lids: Other creatures all day long
Rove idle, unemploy'd, and leſs need reſt;
Man hath his daily work of body or mind
Appointed, which declares his dignity,
And the regard of Heaven on all his ways;
While other animals unactive range,
And of their doings God takes no account.
To-morrow, ere freſh morning ſtreak the eaſt
With firſt approach of light, we muſt be riſen,
And at our pleaſant labour, to reform
Yon flowery arbours, yonder alleys green,
Our walk at noon, with branches overgrown,
That mock our ſcant manuring, and require
More hands than ours to lop their wanton growth:
Thoſe bloſſoms alſo, and thoſe dropping gums,
That lie beſtrown, unſightly and unſmooth,
Aſk riddance, if we mean to tread with eaſe;
Mean while, as Nature wills, night bids us reſt.
To whom thus Eve, with perfect beauty adorn'd.
My Author and Diſpoſer, what thou bidſt
Unargued I obey: So God ordains;
God is thy law, thou mine: To know no more
Is woman's happieſt knowledge, and her praiſe.
With thee converſing I forget all time;

Ver. 627. —— walk] In the firſt edition *walks;* but in the ſecond, and all following, *walk.* NEWTON.

Ver. 628. ———— manuring,] *Manuring*, is not here to be underſtood in the common ſenſe, but as working with hands; as the French *manœuvre:* It is, as immediately after, *to lop, to rid away what is ſcattered.* RICHARDSON.

All ſeaſons, and their change, all pleaſe alike. 640
Sweet is the breath of Morn, her riſing ſweet,

Ver. 640. *All ſeaſons,*] The ſeaſons of the day, and not of the year; for Eve, in the following charming lines, mentions *morning, evening, night;* the times of the day, and not the ſeaſons of the year. NEWTON.

Ver. 641. *Sweet is the* breath *of morn,*] The *breath* of morn was ſuggeſted probably by the original paſſage in *Solomon's Song,* ii. 17. "Till the day *breathe;*" which in our tranſlation of the Bible is rendered, leſs poetically, "Till the day *break.*" TODD.

Ibid. *Sweet is the breath of Morn, her riſing ſweet,*
With charm of earlieſt birds;] Milton's fancy, as uſual, is here rich and exuberant; but the conduct and application of his imagery ſhows, that the whole paſſage was ſhadowed out of thoſe charming but ſimple lines in the *Danae* of Euripides:

——— φίλον μὲν φέγγος ἡλίου τόδε.
Καλὸν δὲ πόντου χεῦμ' ἰδεῖν ἐυήμενον,
Γῆ τ' ἠρινὸν θάλλουσα πλούσιόν θ' ὕδωρ,
Πολλῶν τ' ἔπαινον ἐς ἐμοὶ λέξαι καλῶν.
Ἀλλ' ὄδεν ὅτω λαμπρὸν, ὧδ' ἰδεῖν, κάλον,
Ὡς, τοῖς ἄπαισι, καὶ πόθῳ δεδηγμένοις,
Παίδων νεογνῶν ἐν δόμοις ἰδεῖν φάος. HURD.

Milton probably had, here, the eighth *Idyllium* of Theocritus alſo in view:

Ἀδεῖ' ἀ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα·
Ἀδὺ δὲ χὠ μόσχος γαρύεται, ἀδὺ δὲ χἀ βῶς,
Ἀδὺ δὲ τῶ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτεῖν. T. WARTON.

The beautiful turn of the preceding words, is thus imitated in a *Sonnet* by Drummond: with which alſo Milton might have been pleaſed:

"The Sun is *fair,* when he with crimſon crown,
"And flaming rubies, leaves his eaſtern bed;
"*Fair* is Thaumantias in her cryſtal gown,
"When clouds engemm'd ſhew azure, green, and red:
"To weſtern worlds, when wearied day goes down,
"And from heaven's windows each ſtar ſhews her head,

With charm of earlieſt birds: pleaſant the ſun,
When firſt on this delightful land he ſpreads
His orient beams, on herb, tree, fruit, and flower,
Gliſtering with dew; fragrant the fertile earth
After ſoft ſhowers; and ſweet the coming on
Of grateful Evening mild; then ſilent Night,
With this her ſolemn bird, and this fair moon,
And theſe the gems of Heaven, her ſtarry train:
But neither breath of Morn, when ſhe aſcends
With charm of earlieſt birds; nor riſing ſun

"Earth's ſilent daughter, Night, is *fair* though brown;
"*Fair* is the Moon, though in love's livery clad:
"The Spring is *fair*, when it doth paint Aprile;
"*Fair* are the meads; the woods, the floods, are *fair*;
"*Fair* looketh Ceres with her yellow hair,
"And apples'-queen when roſe-cheek'd ſhe doth ſmile.
"That heaven, and earth, and ſeas are *fair*, is true;
"*Yet true, that all not pleaſe ſo much as you.*" TODD.

Ver. 645 ——————*fragrant the fertile earth*
After ſoft ſhowers;] Thus in Sir P. Sidney's Remedie for Love, *Arcad.* 13th edit. at the end:

"And ſweet, as after gentle ſhowers
"The breath is of ſome thouſand flowers." TODD.

Ver. 648. *With this her* ſolemn *bird*,] The nightingale, "moſt muſical, moſt *melancholy*." She is called "the *ſolemn* nightingale," P. L. B. vii. 435. NEWTON.

Ver. 649. *And theſe the* gems *of Heaven*,] In Spenſer's *Hymn to Heavenly Love*, the *Heaven* is "adorned with ten thouſand *gems* of ſhining gold." And the *ſun* is ſtyled, in Sylveſter's *Du Bartas*, p. 84, "*Heaven's* richeſt *gemm*." See alſo Pope's *Odyſſey*, xv. 123.

"Like radiant Heſper o'er the *gems of night*."

Which reſembles Ben Jonſon's phraſe, *Underwoods*, 1640, p. 251.

"The ſtarres that are the *jewels of the night*." TODD.

On this delightful land; nor herb, fruit, flower,
Gliſtering with dew; nor fragrance after ſhowers;
Nor grateful Evening mild; nor ſilent Night,
With this her ſolemn bird, nor walk by moon,
Or glittering ſtar-light, without thee is ſweet.
But wherefore all night long ſhine theſe? for whom
This glorious ſight, when ſleep hath ſhut all eyes?
To whom our general anceſtor replied.
Daughter of God and Man, accompliſh'd Eve,
Theſe have their courſe to finiſh round the earth,
By morrow evening, and from land to land
In order, though to nations yet unborn,

Ver. 660. *Daughter of God and Man, accompliſh'd Eve,*] Pope, in his excellent notes upon Homer, B. i. v. 97, obſerves, that thoſe appellations of praiſe and honour, with which the heroes in Homer ſo frequently ſalute each other, were agreeable to the ſtyle of the ancient times, as appears from ſeveral of the like nature in Scripture. Milton has not been wanting to give his poem this caſt of antiquity, throughout which our firſt parents almoſt always accoſt each other with ſome title, that expreſſes a reſpect to the dignity of human nature. NEWTON.

Ver. 661. Theſe *have their courſe*] I have preſumed to make a ſmall alteration here in the text, and read *Theſe*, though in moſt editions, and even in Milton's own, I find *Thoſe*: Becauſe it is ſaid before, ver. 657.

"But wherefore all night long ſhine *theſe?*"

and afterwards, ver. 674.

"*Theſe* then, though unbeheld in deep of night,
"Shine not in vain;"

both which paſſages evince that *Thoſe* here is an errour of the preſs. NEWTON.

I find this judicious alteration of the text had been before made in Tonſon's duodecimo edition of 1746. TODD.

Miniſtring light prepar'd, they ſet and riſe;
Leſt total Darkneſs ſhould by night regain
Her old poſſeſſion, and extinguiſh life
In Nature and all things; which theſe ſoft fires
Not only enlighten, but with kindly heat
Of various influence foment and warm,
Temper or nouriſh, or in part ſhed down
Their ſtellar virtue on all kinds that grow

Ver. 671. *Their ſtellar virtue*] As Milton was an univerſal ſcholar, ſo he had not a little affectation of ſhowing his learning of all kinds, and makes Adam diſcourſe here ſomewhat like an adept in aſtrology, which was too much the philoſophy of his own times. What he ſays afterwards of numberleſs ſpiritual creatures walking the earth unſeen, and joining in praiſes to their great Creator, is of a nobler ſtrain; more agreeable to reaſon and revelation, as well as more pleaſing to the imagination; and ſeems to be an imitation and improvement of Heſiod's notion of good genii, the guardians of mortal men, clothed with air, wandering every where through the earth. See *Heſiod*, i. 120—125. NEWTON.

Perhaps Milton adverted to Craſhaw, in what he ſays of numberleſs ſpiritual creatures joining in praiſes to the Creator. See Craſhaw's *Sacred Poems*, p. 52, 1652.

" Alas, ſweet Lord, what wer't to thee,
" If there were no ſuch worms as we?
" Heauen ne'er the leſſe ſtill heauen would be——
" Still would the youthful Spirits ſing;
" And ſtill thy ſpatious Palace ring.
" Still would thoſe beauteous miniſters of light
" Burn all as bright,
" And bow their flaming heads before thee;
" Still Thrones and Dominations would adore thee.
" Still would thoſe euer-wakefull Sons of fire
" Keep warm thy prayſe
" Both nights and dayes,
" And teach thy lou'd name to their noble lyre." TODD.

On earth, made hereby apter to receive
Perfection from the ſun's more potent ray.
Theſe then, though unbeheld in deep of night,
Shine not in vain; nor think, though men were none,
That Heaven would want ſpectators, God want praiſe:
Millions of ſpiritual creatures walk the earth
Unſeen, both when we wake, and when we ſleep:
All theſe with ceaſeleſs praiſe his works behold
Both day and night: How often from the ſteep
Of echoing hill or thicket have we heard
Celeſtial voices to the midnight air,
Sole, or reſponſive each to others note,

Ver. 682. *Celeſtial voices to the midnight air,*] Singing to the midnight air. So, in Virg. *Ecl.* i. 57.

"——" *canet* frondator *ad auras.*"

For, as Dr. Pearce obſerves, there ſhould be a comma after *note*, that the conſtruction may be *Singing their great Creator to the midnight air.* And this notion of their ſinging thus by night, is agreeable to the account given by Lucretius, iv. 586.

"Quorum noctivago ſtrepitu, ludóque jocanti,
"Adfirmant volgò taciturna ſilentia rumpi,
"Chordarúmque ſonos fieri, dulcéſque querelas,
"Tibia quas fundit digitis pulſata canentum." NEWTON.

Milton's ideas are of a higher order. This paſſage has ſomething of Shakſpeare's ſpiritual muſick, and has much of his fine natural beauty. Compare *Tempeſt*, A. iii. S. 2.

——"the iſle is full of noiſes,
"Sounds, and ſweet airs, that give delight, and hurt not.
"Sometimes a thouſand twanging inſtruments
"Will hum about mine ears; and ſometimes voices, &c."
DUNSTER.

Singing their great Creator? oft in bands
While they keep watch, or nightly rounding walk,
With heavenly touch of inſtrumental ſounds
In full harmonick number join'd, their ſongs
Divide the night, and lift our thoughts to Heaven.
Thus talking, hand in hand alone they paſs'd
On to their bliſsful bower: it was a place
Chosen by the ſovran Planter, when he fram'd
All things to Man's delightful uſe; the roof
Of thickeſt covert was inwoven ſhade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf; on either ſide
Acanthus, and each odorous buſhy ſhrub,

Ver. 688. *Divide the night,*] Into watches; as the trumpet did among the ancients, ſounding as the watch was relieved; which was called, *dividing the night.* Sil. Italic. *Pun.* vii. 154.

——————" cùm buccina *noctem*
" *Divideret.*" RICHARDSON.

Ibid. —— lift our thoughts to Heaven.] Drummond, in his *Flowers of Sion,* has a ſimilar phraſe, addreſſing the nightingale:

" What ſoul can be ſo ſick, which by thy ſongs
" (Attir'd in ſweetneſs) ſweetly is not driuen
" Quite to forget earth's turmoiles, ſpites, and wrongs,
" And *lift* a reverent eye and *thought to heauen?*"

See alſo Shakſpeare, *Henry VIII.* A. ii. S. ii.

" Make of your prayers one ſweet ſacrifice,
" And *lift my ſoul to heaven.*"

Pope concludes his Ode on St. Cecilia's day with Shakſpeare's expreſſion, applied, however, as Milton's is, to muſical effect.

TODD.

Fenc'd up the verdant wall; each beauteous
flower,
Iris all hues, roſes, and jeſſamin,
Rear'd high their flouriſh'd heads between, and
wrought
Moſaick; underfoot the violet,
Crocus, and hyacinth, with rich inlay
Broider'd the ground, more colour'd than with
ſtone
Of coſtlieſt emblem: Other creature here,

Ver. 700. ——— *underfoot the violet,*
Crocus, and hyacinth,] Milton has taken this from Homer, who makes the ſame ſort of flowers to ſpring up under Jupiter and Juno, on Mount Ida, *Il.* xiv. 347. Where Pope remarks, that, in Milton, the very turn of Homer's verſes is obſerved, and the cadence, and almoſt the words, finely tranſlated:

Τοῖσι δ' ὑπὸ χθὼν δῖα φύεν νεοθηλέα ποίην,
Λωτόν θ' ἑρσήεντα, ἰδὲ κρόκον, ἠδ' ὑάκινθον
Πυκνὸν καὶ μαλακόν· ὃς ἀπὸ χθονὸς ὑψόσ' ἔεργε. NEWTON.

Ver. 702. Broider'd *the* ground,] See the note on *Comus*, v. 233. Tonſon's edition of 1711 reads, "*Border'd* the ground;" an alteration ſuggeſted perhaps by P. L. B. ix. 438, "flowers *imborder'd* " on each bank." But *broider'd* is, here, the reading of Milton's own editions. TODD.

Ver. 703, *Of coſtlieſt* emblem:] *Emblem* is here in the Greek and Latin ſenſe for inlaid floors of ſtone or wood, to make figures mathematical or pictural:

" Arte pavimenti atque *emblemate* vermiculato." BENTLEY.

The word *emblems* is expreſſly uſed for *inlays*, in Bolton's *Elements of Armories*, 1610, p. 49. Compare a ſimilar thought in Sidney's *Arcadia*. edit. 1655, p. 8. " Of each ſide the green, a thicket; and, behind the thickets, again new beds of *flowers*,

Bird, beaſt, inſect, or worm, durſt enter none,
Such was their awe of Man. In ſhadier bower
More ſacred and ſequeſter'd, though but feign'd,
Pan or Sylvanus never ſlept, nor Nymph
Nor Faunus haunted. Here, in cloſe receſs,
With flowers, garlands, and ſweet-ſmelling herbs,
Eſpoused Eve deck'd firſt her nuptial bed;
And heavenly quires the hymenæan ſung,
What day the genial Angel to our ſire
Brought her in naked beauty more adorn'd,
More lovely, than Pandora, whom the Gods

which being under the trees, the trees were to them a pavillion, and they to the trees a *moſaical floor*." TODD.

Ibid. ——————— *Other creature here,*
Bird, beaſt, inſect, or worm, durſt enter none,] This ſeems to be an imitation of Callimachus, *Hymn in Jov.* v. 10.

——————— ἔνθεν ὁ χῶρος
Ἱερός· οὐδέ τί μιν κεχρημένον εἰλειθυίης
Ἔρπετὸν. TODD.

Ver. 705. ——————— *In* ſhadier *bower*] So it is in the firſt edition: In the ſecond we read "In *ſhadie* bower," but with ſuch a ſpace as is not uſual between two words, as if the letter *r* had occupied the room, and by ſome accident had made no impreſſion. "In *ſhadier* bower" marks more ſtrongly the ſhadineſs as well as the retiredneſs of the place; and the ſhadineſs is a principal circumſtance of the deſcription. The *bower* is ſeldom mentioned but it is called *ſhady*. See B. iii. 734, iv. 137, v. 367. NEWTON.

Ver. 714. *More lovely, than Pandora,* &c.] The ſtory is this. Prometheus, the ſon of *Japhet*, had ſtolen fire from Heaven, Jove's *authentick fire*, the original and prototype of all earthly fire, which Jupiter being angry at, to be revenged ſent him *Pandora*, ſo called becauſe all the Gods had contributed

Endow'd with all their gifts, and O! too like
In ſad event, when to the unwiſer ſon
Of Japhet brought by Hermes, ſhe enſnar'd
Mankind with her fair looks, to be aveng'd
On him who had ſtole Jove's authentick fire.
Thus, at their ſhady lodge arriv'd, both ſtood,
Both turn'd, and under open ſky ador'd
The God that made both ſky, air, earth, and heaven,
Which they beheld, the moon's reſplendent globe,
And ſtarry pole: Thou alſo mad'ſt the night,

their gifts to make her more charming (for ſo the word ſignifies). She was brought by *Hermes*, but was not received by Prometheus the wiſer ſon of *Japhet* (as the name implies), but by his brother Epimetheus, *the unwiſer ſon*. She enticed his fooliſh curioſity to open a box which ſhe brought, wherein were contained all manner of evils. RICHARDSON.

The epithet *unwiſer* does not imply that his brother Prometheus was unwiſe. Milton uſes *unwiſer*, as any Latin writer would *imprudentior*, for *not ſo wiſe as he ſhould have been*. So *audacior*, *timidior*, *vehementior*, *iracundior*, &c. mean *bolder*, &c. *quam par eſt*, than is right and fit, and imply leſs than *audax*, *timidus*, &c. in the poſitive degree. JORTIN.

Ver. 720. ——————————— both *ſtood*,
Both *turn'd*,] What poetical effect is here produced by the repetition of *both*, is much fruſtrated by the unfortunate and unmeaning introduction of the word in the next line, where from the words that follow, it not only loſes all the force, but has no propriety. The repetition is Virgilian, *Ecl.* vii. 4.

" *Ambo* florentes ætatibus, Arcades *ambo*,
" Et cantare pares, &c." DUNSTER.

Ver. 723. ——— *the moon's reſplendent globe*,] Virgil, *Æn.* vi. " Lucentémque globum lunæ." HUME.

Ver. 724. ——— Thou *alſo mad'ſt the night*,] Addiſon

Maker Omnipotent, and thou the day,
Which we, in our appointed work employ'd,
Have finiſh'd, happy in our mutual help
And mutual love, the crown of all our bliſs
Ordain'd by thee; and this delicious place
For us too large, where thy abundance wants
Partakers, and uncropt falls to the ground.
But thou haſt promis'd from us two a race
To fill the earth, who ſhall with us extol

mentions the inſtance, in Homer, of Hector being firſt named, and then of a ſudden introduced as ſpeaking, without any notice given that he does ſo. But the tranſition here in Milton is of another ſort: It is firſt ſpeaking *of* a perſon, and then ſuddenly turning the diſcourſe, and ſpeaking *to* him. So, in the hymn to Hercules, Virgil, *Æn.* viii. 291.

——— "ut duros mille labores
"Pertulerit. *Tu* nubigenas, invicte, &c." NEWTON.

I am inclined to think that Milton here had in view the ſeventy-fourth Pſalm. For the hymn of our firſt parents commences with the acknowledgement of God's power, made by David in the 16th verſe, "The day is thine; the night alſo is thine:" And, in the 14th verſe, God is thus addreſſed, "For God is my king of old; the help that is done upon earth, *he* doeth it *himſelf*." Then follows immediately a tranſition from the *third perſon* to the *ſecond*, in the five ſucceeding verſes: "*Thou* didſt divide the ſea, &c." TODD.

Ver. 729. ——— *and this delicious place*] We may underſtand the paſſage with Dr. Pearce, thus; "And *thou madſt* this delicious place:" Or, with Mr. Richardſon, thus; "Happy in our mutual help, and mutual love, the chief of all our bliſs, thy gift; and *happy in* this delicious Paradiſe:" Or thus; "Happy in our mutual help and mutual love, the crown of all our bliſs, and *of* this delicious place." NEWTON.

I conceive Mr. Richardſon's explanation to exhibit the meaning of the poet. TODD.

Thy goodneſs infinite, both when we wake,
And when we ſeek, as now, thy gift of ſleep.
This ſaid unanimous, and other rites
Obſerving none, but adoration pure
Which God likes beſt, into their inmoſt bower
Handed they went; and, eas'd the putting off
Theſe troubleſome diſguiſes which we wear,
Straight ſide by ſide were laid; nor turn'd, I ween,
Adam from his fair ſpouſe, nor Eve the rites
Myſterious of connubial love refus'd:
Whatever hypocrites auſterely talk
Of purity, and place, and innocence,
Defaming as impure what God declares
Pure, and commands to ſome, leaves free to all.
Our Maker bids encreaſe; who bids abſtain
But our Deſtroyer, foe to God and Man?
Hail, wedded Love, myſterious law, true ſource

Ver. 735. ——————— thy gift *of* ſleep.] Dr. Bentley reads, "*the* gift," and obſerves that it is word for word from Homer, who has frequently ὕπνε δῶρον. But "*thy* gift," is right; for, in v. 612, Milton ſays, that "God hath ſet labour and reſt to men ſucceſſive:" therefore *ſleep* is *God's* gift. And Virgil, whom Milton oftener imitates than Homer, ſays of ſleep, *Æn.* ii. 269. "*Dono divûm* gratiſſima ſerpit." PEARCE.

The authenticity of Milton's reading requires not the ſupport of heathen illuſtration, when it is expreſsly ſaid in the cxxvii.th *Pſalm*, "He *giveth* his beloved *ſleep*." TODD.

Ver. 744. *Whatever hypocrites* &c.] Milton calls thoſe, who, under a notion of greater purity and perfection, decry and forbid marriage, as they do in the Church of Rome, *hypocrites;* and ſays afterwards, that is the *doctrine of our Deſtroyer*, in alluſion to 1 *Tim.* iv. 1, 2, 3. NEWTON.

Ver. 750. *Hail, wedded Love*, &c.] An ingenious friend has

Of human offspring, ſole propriety
In Paradiſe of all things common elſe!
By thee adulterous Luſt was driven from men
Among the beſtial herds to range; by thee
Founded in reaſon, loyal, juſt, and pure,

informed me, that this addreſs to wedded Love is borrowed from one of Taſſo's letters; "*O dolce congiuntione de' cuori, o ſoave "unione de gli animi noſtri, o legitimo nodo,* &c." The quotation would ſwell this note to too great a length; but the reader, who underſtands Italian, may, if he pleaſe, compare the original with our author, and he will eaſily perceive what an excellent copier Milton was, as judicious in omitting ſome circumſtances, as in imitating others. It is in one of Taſſo's letters to his relation Signor Hercole Taſſo, Lib. 2, p. 150. Edit. In Venetja. 1592. NEWTON.

Ibid. ———— myſterious *law*,] That is, including a *myſtery* in it; in the ſame ſenſe as "*myſterious* rites" are ſpoken of before. He plainly alludes to St. Paul calling matrimony a *myſtery*, Epheſ. v. 32. PEARCE.

Ver. 753. By thee &c.] The turn of the words in this beautiful addreſs to wedded Love, renders it probable that Milton might have peruſed another Italian eulogy on the ſubject, which Mr. Walker, in his *Memoir on Italian Tragedy*, has noted, p. 91. "O matrimonio felice e ſanto s' io haveſſe parole uguali à le tue lode mai di commendarti non ſe ne vedrebbe ſtanca la voce mia. *Per te* è per mai ſempre la vita glorioſa e lieta: *per te* gli huomini ſi fanno ſempiterni e glorioſi. Viva dunque, viva il matrimonio: e chi diſidera di vivere e morire contento e beato elegga per il vero e unico mezzo il matrimonio." I beg leave to add, that there is an eulogy on matrimony in the fifteenth Canto of Murtola's "*Creatione del Mondo*, 12mo. 1608;" of which poem ſee an account in the note, P. L. B. v. 689. Mr. Dunſter thinks, that the ground-work of Milton's addreſs to Matrimony, may be found in Sylveſter's *Du Bartas*, where the poet, having deſcribed the marriage of Adam and Eve, proceeds in terms of abundant but certainly not very poetical eulogy on wedded Love:

Relations dear, and all the charities
Of father, ſon, and brother, firſt were known.
Far be it, that I ſhould write thee ſin or blame,
Or think thee unbefitting holieſt place,
Perpetual fountain of domeſtick ſweets,
Whoſe bed is undefil'd and chaſte pronounc'd,
Preſent, or paſt, as ſaints and patriarchs us'd.

" Source of all joys! Sweet he-ſhe coupled one!—
" O bleſſed bond! O happy Marriage!
" Which do'ſt the match 'twixt Chriſt and us preſage!
" O chaſteſt friendſhip, &c.
" By thy dear favour, after our deceaſe,
" We leave behind our living images—
" By thee &c." TODD.

Ver. 756. ——— *and all the* charities] *Charities* is uſed in the Latin ſignification, and, like *caritates*, comprehends all the relations, all the endearments of conſanguinity and affinity, as in Cicero *de Officiis*, i. 17. " Cari ſunt parentes, cari liberi, propinqui, familiares; ſed omnes omnium *caritates* patria una complexa eſt." It is uſed likewiſe in this manner in the Italian, and by Taſſo in the place which our author is here imitating: " *Ma la* charita *del figlivolo, e del padre.*" NEWTON.

Ver. 761. *Whoſe* bed *is* undefil'd *&c.*] In alluſion to *Heb.* xiii. 4. " *Marriage is honourable in all, and the bed undefiled.*" And Milton muſt have had a good opinion of marriage, or he would never have had three wives. And though this panegyrick upon wedded Love may be condemned as a digreſſion, yet it can hardly be called a digreſſion, when it grows ſo naturally out of the ſubject, and is introduced ſo properly; while the action of the poem is in a manner ſuſpended, and while Adam and Eve are lying down to ſleep: And if morality be one great end of poetry, that end cannot be better promoted than by ſuch digreſſions as this, and that upon hypocriſy at the latter part of the third book. NEWTON.

Here Love his golden ſhafts employs, here lights
His conſtant lamp, and waves his purple wings,
Reigns here and revels; not in the bought ſmile
Of harlots, loveleſs, joyleſs, unendear'd,
Caſual fruition; nor in court-amours,
Mix'd dance, or wanton maſk, or midnight ball,
Or ſerenate, which the ſtarv'd lover ſings
To his proud fair, beſt quitted with diſdain.
Theſe, lull'd by nightingales, embracing ſlept,

Ver. 763. *Here Love his golden ſhafts employs*, &c.] See Mr. Warton's note, *Eleg.* vii. 47. Spenſer paints Love alſo "with *wings* of *purple* and blew," Shep. Cal. March. But both poets, as Mr. Dunſter remarks, owe this deſcription to Ovid, *Rem. Amor.* v. 701. TODD.

Ver. 765. *Reigns here and revels;*] What our author here ſays of marriage, Marino applies in the ſame terms to Venus in his deſcription of her, *Adon.* cant. ii. ſt. 114; and it is probable, that Milton alluded to this and other ſuch extravagances of the poets, and meant to ſay, that what they had extravagantly and falſely applied to looſe wanton love, was really true of that paſſion in its ſtate of innocence.

"Quiui Amor ſi traſtulla, e quindi impera." THYER.

Ver. 767. ——————— *court-amours,*
Mix'd dance, or wanton maſk,] See the remarks on the origin of Comus, vol. vi. p. 221. And the note on Samſon, ver. 1418. TODD.

Ver. 769. *Or* ſerenate, *which the* ſtarv'd *lover ſings*] We commonly ſay *ſerenade*, with the French; but Milton keeps, as uſual, the Italian word, *ſerenate;* which the *ſtarv'd* lover ſings, *ſtarv'd*, as this compliment was commonly paid *in ſereno*, in clear *cold* nights. See Horace, *Od.* iii. x. 1. NEWTON.

Ver. 771. *Theſe, lull'd by nightingales*, &c.] There are ſome verſes in an old play, called *The Spaniſh Tragedy*, which have ſome affinity with this deſcription, and are tender and natural enough:

And on their naked limbs the flowery roof
Shower'd roſes, which the morn repair'd. Sleep on,
Bleſt pair; and O! yet happieſt, if ye ſeek
No happier ſtate, and know to know no more.
Now had night meaſur'd with her ſhadowy cone

" Our hour ſhall be when Veſper 'gins to riſe,
" That ſummons home diſtreſſed travellers:
" There none ſhall hear us, but the harmleſs birds.
" Haply the gentle nightingale
" Shall carrol us aſleep e'er we be ware;
" And, ſinging with the prickle at her breaſt,
" Tell our delight, &c." CALLANDER.

Ver. 773. Shower'd roſes,] Harington, *Orl. Fur.* B. 44. ſt. 29.

" And damſels from the windowes high and towres,
" To gratulate their proſperous deeds and haps,
" Caſt *ſhowres of roſes* from their tender laps."

This paſſage may be compared with that of the ladies caſting "*ſhowrs of flowrs*" on Solomon's bride, in Sylveſter's *Du Bart.* 1621, p. 458. TODD.

Ver. 776. *Now had night meaſur'd with her ſhadowy cone*] A cone is a figure round at bottom, and, leſſening all the way, ends in a point. This is the form of the ſhadow of the earth; the baſe of the cone ſtanding upon that ſide of the globe where the ſun is not, and conſequently when it is night there. This cone, to thoſe who are on the darkened ſide of the earth, could it be ſeen, would mount as the ſun fell lower, and be at its utmoſt highth in the vault of their heaven when it was midnight. The ſhadowy cone had now ariſen half way, conſequently ſuppoſing it to be about the time when the days and nights were of equal length (as it was B. x. 329,) it muſt be now about nine o'clock, the uſual time of the Angels ſetting their ſentries, as it immediately follows. This is marking the time very poetically. RICHARDSON.

I do not much admire the poetical imagery of this paſſage. It is to be found alſo in Henry More's *Song of the Soul*, where Euphrona, or Night, is deſcribed with a *conick* or pointed cap, that overſhadows the earth, P. i. ſt. 25.

Half way up hill this vaſt ſublunar vault,
And from their ivory port the Cherubim,
Forth iſſuing at the accuſtom'd hour, ſtood arm'd
To their night watches in warlike parade;
When Gabriel to his next in power thus ſpake.
Uzziel, half theſe draw off, and coaſt the ſouth
With ſtricteſt watch; theſe other wheel the north;

——————— " there doth play
" Still-pac'd Euphrona with her conick tire;
" By ſtealth her ſteeple cap ſhe doth eſſay
" To whelm on earth." DUNSTER.

Ver. 777. *Half way up hill*] The expreſſion is ſomething dark, but it is right. *Half way up hill*, half way towards midnight, the third hour of the night; *the accuſtom'd hour* for the firſt military watch to take their rounds. Spenſer, *Faerie Queene*, i. ii. 1.

" Phœbus was climbing up the eaſtern hill." BENTLEY.

Ver. 778. *And from their ivory port* &c.] We cannot conceive that here is any alluſion to the ivory gate of ſleep, mentioned by Homer and Virgil, from whence falſe dreams proceeded; for the poet could never intend to inſinuate that, what he was ſaying about the angelick guards, was all a fiction. As the rock was of alabaſter, ver. 543, ſo he makes the gate of ivory, which was very proper for an eaſtern gate, as the fineſt ivory comes from the eaſt; " *India mittit ebur*," Virg. *Georg.* i. 57. And houſes and palaces of ivory are mentioned as inſtances of magnificence in Scripture, as are likewiſe doors of ivory in Ovid, *Met.* iv. 185. NEWTON.

The poet ſeems here to hint, that all this attendance of Angels was deſigned only as a poetical embelliſhment. See Platonis Opp. edit. Ficin. p. 537, where there is alſo a deſcription of Saturn's reign reſembling Milton's of Paradiſe. STILLINGFLEET.

Ver. 782. *Uzziel*,] The next commanding Angel to Gabriel; his name in Hebrew is *the ſtrength of God*, as all God's mighty Angels are. HUME.

Our circuit meets full weſt. As flame they part,
Half wheeling to the ſhield, half to the ſpear.
From theſe, two ſtrong and ſubtle Spirits he call'd
That near him ſtood, and gave them thus in charge.
Ithuriel and Zephon, with wing'd ſpeed
Search through this garden, leave unſearch'd no nook;
But chiefly where thoſe two fair creatures lodge,
Now laid perhaps aſleep, ſecure of harm.

Ver. 784. ——————— *As flame they part,*] This break in the verſe is excellently adapted to the ſubject. They part, as the flame divides into ſeparate wreaths. A ſhort ſimile, but expreſſive of their quickneſs and rapidity, and of their brightneſs and the ſplendour of their armour at the ſame time. Homer, in the ſecond book of the *Iliad*, compares the march of the Trojans to the flame; but this ſimile is better ſuited to thoſe beings, of whom the Scripture ſays, "*He maketh his angels ſpirits, and his miniſters a flame of fire.*" NEWTON.

Ver. 785. *Half* wheeling to the ſhield, *half* to the ſpear.] "*Declinare ad haſtam vel ad ſcutum,*" Livy. To wheel to the right or left. HUME.

As all the Angels ſtood in the eaſtern gate, their right hand was to the north, *to the ſpear;* their left hand to the ſouth, *to the ſhield.* From *theſe* that wheeled to the ſpear Gabriel calls out two: He himſelf then was in that company. *Shield* and *ſpear* for left hand and right, while the men are ſuppoſed in arms, give a dignity of expreſſion, more than the common words have.
BENTLEY.

So Triſſino, in his *Italia Liberata*, lib. vi. v. 55.

"Tal, che ſi voltan tutti quanti *al ſcudo,*
"E tutti *all' aſta.*" TODD.

Ver. 788. Ithuriel *and* Zephon,] Two Angels having their names as indication of their offices. *Ithuriel* in Hebrew *the diſcovery of God.* *Zephon* in Hebrew *a ſecret or ſearcher of ſecrets.*
HUME.

This evening from the ſun's decline arriv'd,
Who tells of ſome infernal Spirit ſeen
Hitherward bent (who could have thought?) eſcap'd
The bars of Hell, on errand bad no doubt:
Such, where ye find, ſeiſe faſt, and hither bring.
So ſaying, on he led his radiant files,
Dazzling the moon; theſe to the bower direct
In ſearch of whom they ſought: Him there they found
Squat like a toad, cloſe at the ear of Eve,
Aſſaying by his deviliſh art to reach
The organs of her fancy, and with them forge
Illuſions, as he liſt, phantaſms and dreams;
Or if, inſpiring venom, he might taint
The animal ſpirits, that from pure blood ariſe

Ver. 802. *The* organs of her fancy,] Milton might remember the pretended fairy's commiſſion in the *Merry Wives of Windſor*, A. v. S. v.

" Raiſe up the *organs of her fantaſy*,
" Sleep ſhe as ſound as careleſs infancy." TODD.

Ver. 804. *Or if, inſpiring venom*, &c.] So Virgil, *Æn.* vii. 351, where the ſerpent, that the fury Alecto had flung upon Amata, creeps ſoftly over her,

" Vipeream inſpirans animam ——
" Pertentat ſenſus." RICHARDSON.

In like manner the fury Erinnys applies, to the heart of Herod, in a dream, a ſerpent; which, ſhedding its poiſon there, inſpires him with cruelty and rage, Marino, *Strage de gli Innocenti*, lib. i. This power of evil ſpirits over the fancy and animal ſpirits, is minutely diſcuſſed by *Wierus* in his treatiſe *de Lamiis*, lib. iii. cap. viii. ed. 1582, " De Phantaſia &c." TODD.

Like gentle breaths from rivers pure, thence raiſe
At leaſt diſtemper'd, diſcontented thoughts,
Vain hopes, vain aims, inordinate deſires,
Blown up with high conceits ingendering pride.
Him thus intent Ithuriel with his ſpear
Touch'd lightly; for no falſhood can endure
Touch of celeſtial temper, but returns
Of force to its own likeneſs: Up he ſtarts
Diſcover'd and ſurpris'd. As when a ſpark
Lights on a heap of nitrous powder, laid
Fit for the tun ſome magazine to ſtore
Againſt a rumour'd war, the ſmutty grain,
With ſudden blaze diffus'd, inflames the air;
So ſtarted up in his own ſhape the Fiend.
Back ſtept thoſe two fair Angels, half amaz'd
So ſudden to behold the griſly king;
Yet thus, unmov'd with fear, accoſt him ſoon.
Which of thoſe rebel Spirits adjudg'd to Hell
Com'ſt thou, eſcap'd thy priſon? and, transform'd,
Why ſat'ſt thou like an enemy in wait,
Here watching at the head of theſe that ſleep?

Ver. 809. ——————— ingendering pride.] So, in Alexander's *Tragedy of Jul. Cæſar*, 1607, where the poet is ſpeaking alſo of thoſe who deride the Omnipotent:

"Thoſe that by follie *ingender pride*." TODD.

Ver. 814. ——————— *As when a ſpark*
Lights on a heap of nitrous powder, &c.] Arioſto uſes the ſame ſimile to deſcribe a ſudden ſtart of paſſion, *Orl. Fur.* C. x. ſt. 40.

"Non così fin ſalnitro, e zolfo puro
"Tocco dal foco, ſubito s' avvampa." THYER.

Know ye not then, ſaid Satan, fill'd with ſcorn,
Know ye not me? ye knew me once no mate
For you, there ſitting where ye durſt not ſoar:
Not to know me argues yourſelves unknown,
The loweſt of your throng; or, if ye know,
Why aſk ye, and ſuperfluous begin
Your meſſage, like to end as much in vain?
To whom thus Zephon, anſwering ſcorn with ſcorn.
Think not, revolted Spirit, thy ſhape the ſame,

Ver. 829. ——— *there* ſitting &c.] As *ſitting* is frequently uſed in the Scriptures, and in other ancient writers, for a poſture that implies a high rank of dignity and power; Satan by this expreſſion intimates his great ſuperiority over them, that he had the privilege to *ſit*, as an Angel of figure and authority, in an eminent part of Heaven, where they *durſt not ſoar*, where they did not preſume even to come. GREENWOOD.

Ver. 834. *To whom thus Zephon,*] Zephon is very properly made to anſwer him, and not Ithuriel, that each of them may appear as actors upon this occaſion. Ithuriel with his ſpear reſtored the Fiend to his own ſhape, and Zephon rebukes him. It would not have been ſo well, if the ſame perſon had done both. NEWTON.

Ver. 835. *Think not, revolted Spirit,* thy ſhape the ſame,
Or undiminiſh'd brightneſs *to be known,*] Dr. Bentley judges rightly enough that the preſent reading is faulty; for if the words, *by ſhape the ſame*, are in the ablative caſe put abſolutely, it is neceſſary that *undiminiſh'd* ſhould follow *brightneſs:* and accordingly the Doctor reads "*Or brightneſs undiminiſh'd:*" which order of the words we muſt follow, unleſs it may be thought as ſmall an alteration to read thus,

"Think not, revolted Spirit, *by* ſhape the ſame
"Or undiminiſh'd brightneſs to be known:"

Juſt as in B. i. 732, we have

Or undiminiſh'd brightneſs to be known,
As when thou ſtood'ſt in Heaven upright and pure;
That glory then, when thou no more waſt good,
Departed from thee; and thou reſembleſt now
Thy ſin and place of doom obſcure and foul.
But come, for thou, be ſure, ſhalt give account
To him who ſent us, whoſe charge is to keep
This place inviolable, and theſe from harm.
So ſpake the Cherub; and his grave rebuke,
Severe in youthful beauty, added grace
Invincible: Abaſh'd the Devil ſtood,
And felt how awful goodneſs is, and ſaw
Virtue in her ſhape how lovely; ſaw, and pin'd

——— "his hand was *known*
"In Heaven *by* many a towred ſtructure high." PEARCE.

But without any alteration may we not underſtand *ſhape* and *brightneſs* as in the accuſative caſe after the verb *think?* Think not thy ſhape the ſame, or undiminiſh'd brightneſs to be known now, as it was formerly in Heaven. NEWTON.

Ver. 845. *Severe in youthful beauty, added grace*] Virgil, *Æn.* v. 344.

"Gratior et pulchro veniens in corpore virtus." NEWTON.

Ver. 848. *Virtue in her ſhape how lovely;*] What is ſaid here of ſeeing "Virtue in her ſhape how lovely," is manifeſtly borrowed from Plato and Cicero: "*Formam* quidem *ipſam* et quaſi *faciem honeſti* vides, quæ *ſi oculis cerneretur*, mirabiles amores, ut ait Plato, excitaret ſapientiæ." Cic. de Off. NEWTON.

Compare Sidney's *Arcadia*, 13th edit. p. 302. "If ever *Virtue took a body to ſhow his* (ſelf unconceivable) *beauty*, it was in Pamela." But let Milton illuſtrate himſelf: "And certainly Diſcipline is not only the removal of Diſorder; but, if any viſible ſhape can be given to divine things, *the very viſible ſhape and image of Virtue;* whereby ſhe is not only *ſeen* in the regular geſtures and

His loſs; but chiefly to find here obſerv'd
His luſtre viſibly impair'd; yet ſeem'd
Undaunted. If I muſt contend, ſaid he,
Beſt with the beſt, the ſender, not the ſent,
Or all at once; more glory will be won,
Or leſs be loſt. Thy fear, ſaid Zephon bold,
Will ſave us trial what the leaſt can do
Single againſt thee wicked, and thence weak.
The Fiend replied not, overcome with rage;
But, like a proud ſteed rein'd, went haughty on,
Champing his iron curb: To ſtrive or fly

motions of her heavenly paces as ſhe walks, but alſo makes the harmony of her voice audible to mortal ears." *Proſe-Works*, vol. I. p. 202, ed. 1698. Again, p. 205. "The *lovely ſhapes* of *Virtues* and Graces." Again, p. 227. "The very *ſhape* and viſage of *Truth*." TODD.

Ibid. ——————— *ſaw, and pin'd*
His loſs;] Perſius, Sat. iii. 38. "Virtutem videant, intabeſcántque relictâ." HUME.

Ver. 859. *But, like a* proud ſteed rein'd, *went* haughty *on,*
Champing *his iron curb:*] This is literally from what Mercury ſays to Prometheus, Æſchylus, *Prom. Vinct.* 1008.

——— δακὼν δὲ χόμιον ὡς νεοζυγὴς
Πῶλος, βιάζῃ καὶ πρὸς ἡνίας μάχῃ. THYER.

Mr. Stillingfleet alſo notices Æſchylus, and adds Apoll. Rhodius, *Argon.* iv. 1606.

——————— ὁ δ' ἐπ' αὐχένι γαῦρος ἀειρθεὶς
Ἕσπεται ———

But Milton, I think, did not here forget Spenſer, *Faer. Qu.* i. 1. 1.

"His *angry ſteede* did chide his foming bitt,
"As much *diſdayning* to the *curbe* to yield."

And ſee *Daphnaida*, ver. 194. Nor may I omit Harington's tranſlation of *Orl. Fur.* 1607, B. xxvii. ſt. 56.

He held it vain; awe from above had quell'd
His heart, not elſe diſmay'd. Now drew they nigh
The weſtern point, where thoſe half-rounding guards
Juſt met, and cloſing ſtood in ſquadron join'd,
Awaiting next command. To whom their Chief,
Gabriël, from the front thus call'd aloud.
O friends! I hear the tread of nimble feet
Haſting this way, and now by glimpſe diſcern
Ithuriel and Zephon through the ſhade;
And with them comes a third of regal port,
But faded ſplendour wan; who by his gait
And fierce demeanour ſeems the Prince of Hell,
Not likely to part hence without conteſt;
Stand firm, for in his look defiance lours.

" While he that *ſtately ſteed* Frontino vewd,
" That *proudly champing* ſtood upon his bit, &c."

And thus Sylveſter, *Du Bart.* 1621, p. 229.

—— " the angry *ſteed*, riſing and *reining proudly*,
" *Champs* on his burniſht bitt." TODD.

Ver. 866. *O friends! I hear* &c.] Milton in this whole epiſode, keeps cloſe to his maſter Homer, who ſends out Ulyſſes and Diomede into the Trojan camp as ſpies, *Iliad* x. 533, &c.

Ὦ φίλοι ——————
Ἵππων μ' ὠκυπόδων ἀμφὶ κτύπος οὔατα βάλλει.
" O friends! I hear the tread of nimble feet."
Οὔπω πᾶν εἴρητο ἔπος, ὅτ' ἄρ' ἦλυθον αὐτοί.
" He ſcarce had ended, when thoſe two approach'd.
UPTON.

Ver. 873. —————— *for* in his look defiance *lours.*] So, in *Samſon*, of Harapha, ver. 1073.

" His habit carries peace, *his brow defiance.*"

He ſcarce had ended, when thoſe two approach'd,
And brief related whom they brought, where found,
How buſied, in what form and poſture couch'd.
To whom with ſtern regard thus Gabriel ſpake.
Why haſt thou, Satan, broke the bounds preſcrib'd
To thy tranſgreſſions, and diſturb'd the charge
Of others, who approve not to tranſgreſs
By thy example, but have power and right
To queſtion thy bold entrance on this place;
Employ'd, it ſeems, to violate ſleep, and thoſe
Whoſe dwelling God hath planted here in bliſs?
To whom thus Satan with contemptuous brow.
Gabriel! thou hadſt in Heaven the eſteem of wiſe,
And ſuch I held thee; but this queſtion aſk'd
Puts me in doubt. Lives there who loves his pain?

Pope copies the Par. Loſt, in his *Temple of Fame*, v. 343.

" And proud *defiance in their looks* they bore." TODD.

Ver. 877. ——— *with ſtern regard*] Anſwering to the Homerick, δεινὸν δερκόμενος, *Iliad* iii. and ὑπόδρα ἰδὼν, *Il.* iv. HUME.

Ver. 878. *Why haſt thou, Satan, broke the bounds preſcrib'd To thy tranſgreſſions,*] Milton means, as I ſuppoſe, that the bounds of Hell were by God preſcribed to Satan's tranſgreſſions, ſo as that it was intended he ſhould tranſgreſs no where elſe, but *within* thoſe bounds; whereas he was now attempting to tranſgreſs *without* them. NEWTON.

Ver. 883. ——— *to* violate *ſleep*,] Shakſpeare in *Macbeth*, has a ſtronger expreſſion, " to *murder* ſleep;" both equally proper in the places where they are employed. NEWTON.

Ver. 887. ——— *but this queſtion aſk'd Puts me in doubt.*] Homer: Thou ſeemedſt a wiſe man formerly, Νῦν δ' ἄφρονι φωτὶ ἐοικας. BENTLEY.

Who would not, finding way, break looſe from Hell,
Though thither doom'd? Thou wouldſt thyſelf, no doubt,
And boldly venture to whatever place
Fartheſt from pain, where thou mightſt hope to change
Torment with eaſe, and ſooneſt recompenſe
Dole with delight, which in this place I ſought;
To thee no reaſon, who know'ſt only good,
But evil haſt not tried: and wilt object
His will who bounds us? Let him ſurer bar
His iron gates, if he intends our ſtay
In that dark durance: Thus much what was aſk'd.

Ver. 892. ——— *where thou mightſt hope to* change
Torment with *eaſe*,] Dr. Bentley would read "*for* eaſe:" But, "to change torment *with* eaſe," is according to the Latins, whom Milton often follows: "glandem *mutavit ariſtâ*," Virgil, *Georg.* i. 8. NEWTON.

To *change with* is alſo the language of Shakſpeare, in *Cymbeline*, A. i. S. vi.

——— ——— "to ſhift his being,
"Is to *exchange* one miſery *with another*." STEEVENS.

Ver. 894. Dole *with* delight,] Shakſpeare uſes the ſame antitheſis, *Hamlet*, A. i. S. ii.

——— "weighing *delight* and *dole*."

Compare alſo *The Rare Triumphes of Loue and Fortune*, 1589.
"*Dole* and diſpaire hencefoorth be thy *delight*." TODD.

Ver. 896. ——— *and wilt object*
His will who bounds us?] The pronoun *thou* is underſtood. It is a conciſe way of ſpeaking, ſomething like "*and know'ſt for whom*," B. ii. 730. NEWTON.

The reſt is true, they found me where they ſay;
But that implies not violence or harm.
Thus he in ſcorn. The warlike Angel mov'd,
Diſdainfully half ſmiling, thus replied.
O loſs of one in Heaven to judge of wiſe
Since Satan fell, whom folly overthrew,
And now returns him from his priſon 'ſcap'd,
Gravely in doubt whether to hold them wiſe
Or not, who aſk what boldneſs brought him hither
Unlicens'd from his bounds in Hell preſcrib'd;
So wiſe he judges it to fly from pain
However, and to 'ſcape his puniſhment!
So judge thou ſtill, preſumptuous! till the wrath,
Which thou incurr'ſt by flying, meet thy flight
Sevenfold, and ſcourge that wiſdom back to Hell,
Which taught thee yet no better, that no pain
Can equal anger infinite provok'd.
But wherefore thou alone? wherefore with thee
Came not all hell broke looſe? is pain to them
Leſs pain, leſs to be fled; or thou than they

Ver. 903. *Diſdainfully half ſmiling,*] Conciſely expreſſed. Taſſo uſes two lines to give us the ſame idea, *Gier. Lib.* C. v. ſt. 42.

" Sorriſe all' hor Rinaldo; e con un volto,
" In cui tra 'l riſo lampeggio lo ſdegno."

Again, C. xix. ſt. 4.

" Sorriſe il buon Tancredi un cotal riſo
" Di ſdegno." BOWLE.

Skelton, in his *Prologue to the Bouge of Courte*, deſcribes the Moon

——————— " *ſmylynge halfe in ſcorne*
" At our foly, and our vnſtedfaſtneſſe." TODD.

Leſs hardy to endure? Courageous Chief!
The firſt in flight from pain! hadſt thou alleg'd
To thy deſerted hoſt this cauſe of flight,
Thou ſurely hadſt not come ſole fugitive.
To which the Fiend thus anſwer'd, frowning ſtern.
Not that I leſs endure, or ſhrink from pain,
Inſulting Angel! well thou know'ſt I ſtood
Thy fierceſt, when in battle to thy aid
The blaſting vollied thunder made all ſpeed,
And ſeconded thy elſe not dreaded ſpear.
But ſtill thy words at random, as before,
Argue thy inexperience what behoves
From hard aſſays and ill ſucceſſes paſt
A faithful leader, not to hazard all
Through ways of danger by himſelf untried:

Ver. 927. Thy *fierceſt*,] Dr. Bentley reads "*The* fierceſt," that is, pain: But "*Thy* fierceſt" is right, and we may underſtand it with Dr. Pearce, "*Thy fierceſt attack*," or, with Mr. Richardſon, "*Thy fierceſt enemy.*" *Fierceſt* is uſed as a ſubſtantive, as Milton often uſes adjectives. Dr. Pearce gives ſeveral inſtances; "The *ſenſible* of pain," *Par. L.* B. ii. 278; "The *ſtony* from their hearts," B. xi. 4; "His *beſt* of man," B. xi. 497. NEWTON.

Ver. 928. The *blaſting*] Thus it is in the firſt edition: The ſecond has it *Thy*; but it is wrong no doubt. The word occurs very often thereabout, and probably occaſioned the miſtake. The ſenſe requires it to be *The*. RICHARDSON.

Ver. 929. *And ſeconded thy elſe not dreaded ſpear.*] So, in Virgil, *Æn.* xii. 894.

——————— "Non me tua fervida terrent
"Dicta, ferox: dii me terrent et Jupiter hoſtis." TODD.

I, therefore, I alone firſt undertook
To wing the deſolate abyſs, and ſpy
This new created world, whereof in Hell
Fame is not ſilent, here in hope to find
Better abode, and my afflicted Powers
To ſettle here on earth, or in mid air;
Though for poſſeſſion put to try once more
What thou and thy gay legions dare againſt;
Whoſe eaſier buſineſs were to ſerve their Lord
High up in Heaven, with ſongs to hymn his throne,
And practis'd diſtances to cringe, not fight.
To whom the warriour Angel ſoon replied.
To ſay and ſtraight unſay, pretending firſt
Wiſe to fly pain, profeſſing next the ſpy,
Argues no leader but a liar trac'd,
Satan, and couldſt thou faithful add? O name,
O ſacred name of faithfulneſs profan'd!
Faithful to whom? to thy rebellious crew?
Army of Fiends, fit body to fit head.
Was this your diſcipline and faith engag'd,

Ver. 944. ——— *With ſongs to hymn his throne,*
And practis'd diſtances to cringe, not fight.] This is the untamed inſolence of Prometheus to the Chorus, *Prom. Vinct.* v. 945, edit. Schütz.

Σέβου, προσεύχου, θῶπτε τὸν κρατοῦντ' ἀεί.
Ἐμὸν δ' ἔλασσον Ζηνὸς ἢ μηδὲν μέλει. TODD.

Ver. 945. *And practis'd diſtances to cringe,*] *With* is underſtood. "With ſongs to hymn his throne, and *with* practis'd diſtances to cringe." Dr. Bentley has ſtrangely miſtaken it. PEARCE.

Your military obedience, to diſſolve
Allegiance to the acknowledg'd Power ſupreme?
And thou, ſly hypocrite, who now wouldſt ſeem
Patron of liberty, who more than thou
Once fawn'd, and cring'd, and ſervily ador'd
Heaven's awful Monarch? wherefore, but in hope
To diſpoſſeſs him, and thyſelf to reign?
But mark what I arreed thee now, Avant;
Fly thither whence thou fledſt! If from this hour
Within theſe hallow'd limits thou appear,
Back to the infernal pit I drag thee chain'd,
And ſeal thee ſo, as henceforth not to ſcorn
The facile gates of Hell too ſlightly barr'd.
So threaten'd he; but Satan to no threats
Gave heed, but waxing more in rage replied.

Ver. 962. *But mark what I* arreed *thee now,*] The manner, in which Mercury denounces puniſhment to Prometheus, is ſimilar. See Æſch. *Prom. Vinct.* v. 1079, ed. ſupr.

Ἀλλ' οὖν μέμνησθ' ἅτ' ἐγὼ προλέγω· κ. τ. λ.

Areed, or *aread*, is a Saxon word ſignifying to *appoint*, to *decree;* in which ſenſe it is uſed by Chaucer, and alſo by biſhop Hall in his Satires. TODD.

Ver. 965. ——————— *I drag thee*] The preſent tenſe uſed for the future, to ſignify the immediate execution of the menace. HUME.

A Latiniſm, and very emphatical. "Quæ prima pericula *vito*," Virgil, *Æn.* iii. 367. "Cui famula *trador*? Quem dominum *voco*?" Seneca, *Troad.* 473. RICHARDSON.

Ver. 966. *And* ſeal *thee ſo,*] This ſeems to allude to the chaining of Satan, *Rev.* xx. 3. "And he caſt him *into the bottomleſs pit;* and ſhut him, and *ſet a ſeal* upon him." HUME.

Then when I am thy captive talk of chains,
Proud limitary Cherub! but ere then
Far heavier load thyſelf expect to feel
From my prevailing arm, though Heaven's King
Ride on thy wings, and thou with thy compeers,
Us'd to the yoke, draw'ſt his triumphant wheels
In progreſs through the road of Heaven ſtar-pav'd.

Ver. 971. *Proud* limitary *Cherub!*] Thou proud *preſcribing* Angel, that preſumeſt to *limit* me, and appoint my priſon, according to Mr. Hume. Or rather, *limitary*, *ſet to guard the bounds*; a taunt inſulting the good Angel as one employed in a little mean office, according to Mr. Richardſon. For *limitary*, as Dr. Heylin Remarks, is from *limitaneus*. Milites *limitanei* are ſoldiers in garriſon *upon the frontiers*. And, as Mr. Thyer adds, the word is intended as a ſcornful ſneer upon what Gabriel had juſt ſaid,

——————" if from this hour
" Within theſe hallow'd *limits* thou appear." NEWTON.

Limitour in Chaucer means a friar reſtrained to the exerciſe of his function *in certain limits*. See Gloſs. Urry's Chaucer, V. limitour. STILLINGFLEET.

Ver. 974. *Ride on thy wings*, &c.] This ſeems to allude to Ezekiel's viſion, where four cherubims are appointed to the four wheels: " And the Cherubims did lift up *their wings*, and the wheels beſide them; and the glory of the Lord God of Iſrael *was over them above*." See chap. i and x. and xi. 22. NEWTON.

Or the alluſion may be perhaps to that ſublime paſſage, *Pſalm* xviii. 10. " He *rode* upon a Cherub, and did fly." TODD.

Ver. 976. —————— *Heaven ſtar-pav'd.*] So, in *Epigrammes* &c. by J. Aſhmore, 4to. 1621, p. 33. A ſpeech made to the King &c. at Rippon:

" High Jove, with all the gods together met,
" To ſee, great King, thy coming to this town,
" The caſements large of *heauen* have open ſet,

While thus he ſpake, the angelick ſquadron bright
Turn'd fiery red, ſharpening in mooned horns
Their phalanx, and began to hem him round
With ported ſpears, as thick as when a field
Of Ceres ripe for harveſt waving bends
Her bearded grove of ears, which way the wind
Sways them; the careful plowman doubting ſtands,
Leſt on the threſhing floor his hopeleſs ſheaves

" And from their *ſtar-pav'd* floors have ſent me down,
" Thee in their name to welcome, &c." TODD.

Ver. 977. ——— *the angelick ſquadron*] This is a frequent phraſe in Italian poetry. Thus in *Poeſie* Del S. F. Teſti, Milan 1658, p. 473.

———" Eſulti il mondo,
" E da gl' empirei regni
" Tutto a nozze sì degne
" De l' *angeliche ſquadre* applauda il coro."

And in the *Adamo* of Andreini, Milan 1617, p. 3.

" O merauiglie noue, ò ſacro, ò ſanto
" De l' *angeliche ſquadre* eterno oggetto." TODD.

Ver. 980. *With* ported *ſpears*,] With their ſpears *borne pointed* towards him. A military term. HUME.

Ibid. ——— *as thick as when a field* &c.] It is familiar with the poets to compare an army with their ſpears and ſwords to a field of ſtanding corn. Homer has a ſimile much of the ſame nature comparing the motion of the army, after Agamemnon's ſpeech, to the waving of the ears of corn, *Iliad* ii. 147. NEWTON.

Virgil has compreſſed the ſimile into a ſingle metaphor, equally ſignificative, *Georg.* ii. 142.

" Nec galeis denſisque virûm *ſeges* horruit haſtis." TODD.

Prove chaff. On the other ſide, Satan, alarm'd,
Collecting all his might, dilated ſtood, 986

Ver. 986. ——— dilated *ſtood*,] Milton is indebted, I fancy, for this nervous expreſſion to the following deſcription of Taſſo's Argantes addreſſing himſelf to fight with Tancred, *Gier. Lib.* C. xix. ſt. 12.

" Ma *diſteſo* e eretto il fero Argante."

Diſteſo in Italian, is exactly the ſame with *dilated* in Engliſh, and expreſſes very ſtrongly the attitude of an eager and undaunted combatant, where fury not only ſeems to erect and enlarge his ſtature, but expands as it were his whole frame, and extends every limb. I do not remember to have ever before met with the word *dilated* applied in the ſame manner in our language.

THYER.

If Milton had intended *dilated* in the ſenſe ſuppoſed by Mr. Thyer, it would have been a condenſed but exactly ſimilar deſcription to what he has given of Death, in the preparation for the combat with Satan, where the griſly Terrour is actually ſwelled and diſtended with rage and fury, *Par. L.* B. ii. 705.

" So ſpake the griſly Terrour, and in ſhape,
" So ſpeaking and ſo threatening, grew tenfold
" More dreadful and deform :"

While

——————" on the other ſide,
" Incens'd with indignation, Satan ſtood
" Unterrified, and like a comet burn'd."

This is a fine deſcription of two deſperadoes, equally matched, from the violence of altercation ruſhing to furious combat; the reſult of which ſeems doubtful. But how different is the ſituation of Satan in this place! Satan is here ſo far from being *unterrified*, that he is abſolutely *alarm'd*; and he only collects his might, and *dilates* himſelf, that is, makes the moſt of his perſonal bulk and ſtature, to take the fineſt poſſible poſition, and beſt to oppoſe the foes that encircle him. His object here is ſelf-defence. But it is a ſelf-defence worthy of the great Adverſary of God and Man, one of the intereſting features of whoſe character,

Like Teneriff or Atlas, unremov'd:
His ſtature reach'd the ſky, and on his creſt
Sat Horrour plum'd; nor wanted in his graſp

as drawn by the poet, is reſolution in danger. It therefore well admits the poetical decorations that follow. DUNSTER.

Ver. 987. *Like Teneriff or Atlas,* unremov'd:] So Satan in Taſſo, as Mr. Thyer obſerves, *Gier. Lib.* C. iv. ſt. 6.

" Ne pur *Calpe* s' inalza, ò 'l magno *Atlante,*
" Ch' anzi lui non pareſſe un picciol colle."

Unremoved for *immoveable,* Mr. Thyer adds, is very poetical, and juſtified by Milton's " conjugal attraction *unreprov'd,*" and Spenſer's "*unreproved* truth." Mr. Steevens offers a parallel expreſſion from the firſt part of Shakſpeare's *K. Hen.* VI.

" Strong-fixed is the houſe of Lancaſter,
" And, *like a mountain, not to be remov'd.*"

We may alſo compare *Pſalm* cxxv. i. But I have found Milton's word, and the application of it to *mountain,* in Fairfax's Taſſo, B. ix. ſt. 31.

" ———" as a *mountain,* or a cape of land,
" Aſſail'd with ſtorms and ſeas on every ſide,
" Doth *unremoued,* ſtedfaſt, ſtill withſtand
" Storme, thunder, &c." TODD.

Ver. 988. *His ſtature reach'd the ſky,*] It is probable, that, beſides Homer's *Diſcord,* and Virgil's *Fame,* mentioned by Addiſon, Milton alluded likewiſe to that noble deſcription in the book of *Wiſdom,* xviii. 16; " *It touched the heaven, but it ſtood upon the earth.*" NEWTON.

Caxton, in the *Lyf of Saynt Anthonye,* ſays, " The *devil* appyered to hym in ſo grete a *ſtature* that he *touched the heven,*" Golden Legende, 1483, fol. 115. BOWLE.

Ver. 989. Sat *Horrour* plum'd;] See Mr. Warton's note, *In Quintum Novembris,* v. 148. I will endeavour alſo to illuſtrate this paſſage, notwithſtanding Mr. Warton diſcourages any explanation of it, by citations from preceding poets. Thus, in Beaumont and Fletcher's *Bonduca,* where, in her prayer before battle, the heroine exclaims, A. iii. S. i.

What ſeem'd both ſpear and ſhield: Now dreadful deeds
Might have enſued, nor only Paradiſe

——————" on our pikes
" This day pale Terrour ſit!"

So, in Maſſinger's *Unnatural Combat*, as the late editor of that dramatick poet has well obſerved:

——————" till *plumed* Victory
" *Had made her* conſtant *ſtand upon their helmets.*"

And compare Sandys, *Paraph. on the Pſalmes*, ed. 1648, p. 109.

" Conqueſt on thy ſword doth *ſit.*"

And *The Battle of Alcazar*, 4to. 1594, ad fin. A. 4.

"Send Victory *to light upon my creſt.*" TODD.

Ibid. — *nor wanted in his graſp* &c.] This is ſaid to ſignify that he wanted not arms, though he was but juſt raiſed out of the form of a toad. He was repreſented as in arms, B. ii. 812, when he was upon the point of engaging with Death; and we muſt ſuppoſe that his power, as an Angel, was ſuch, that he could aſſume them upon occaſion whenever he pleaſed. NEWTON.

In the firſt ſhadowy deſcription of Death, B. ii. 672, Milton had ſaid in the fineſt manner, and with the beſt effect of the moſt ſublime indiſtinctneſs,

——————" what *ſeem'd* his head,
" The *likeneſs* of a kingly crown had on:"

Here the intimation, that Satan's arms were a *mere ſemblance*, has a bad effect. Indeed it is abſurd, and renders the deſcription, which follows, of what might have happened had an encounter taken place, abſolutely ridiculous. DUNSTER.

Ver. 991. ———— *nor only Paradiſe* &c.] This repreſentation of what muſt have happened, if Gabriel and Satan had encountered, is imagined in theſe few lines with a nobleneſs ſuitable to the occaſion, and is an improvement upon a thought in Homer, where he repreſents the terrours which muſt have attended the conflict of two ſuch Powers as Jupiter and Neptune, *Iliad.* xv. 224.

In this commotion, but the ſtarry cope
Of Heaven perhaps, or all the elements
At leaſt had gone to wrack, diſturb'd and torn
With violence of this conflict, had not ſoon
The Eternal, to prevent ſuch horrid fray,
Hung forth in Heaven his golden ſcales, yet ſeen
Betwixt Aſtrea and the Scorpion ſign,
Wherein all things created firſt he weigh'd,

——— μάλα γὰρ κε μάχης ἐπύθοιο καὶ ἄλλοι,
Οἵπερ νέρτεροί εἰσι θεοὶ, Κρόνον ἀμφὶς ἑόντες. NEWTON.

Ver. 996. *The Eternal, to prevent ſuch horrid fray,*
Hung forth in Heaven his golden ſcales, yet ſeen
Betwixt Aſtrea and the Scorpion ſign,] Addiſon has referred to the golden ſcales, in the twenty ſecond *Iliad*, in which Jupiter weighs the fates of Hector and Achilles; and to Virgil's ſcales, in the twelfth *Æneid*, in which the fates of Turnus and Æneas are weighed. But, as Dr. Newton has obſerved, the alluſion to the heavenly ſign, *Libra*, or *The Scales*, is a beauty that is not in Homer or Virgil, and gives a manifeſt advantage over both their deſcriptions. See alſo Pope's obſervations on this paſſage, in his notes on the eighth Iliad. TODD.

Ver. 999. *Wherein all things created firſt he* weigh'd,] This expreſſion of weighing the creation at firſt, and of all events ſince, gives us a ſublime idea of Providence, and is conformable to the ſtyle of Scripture, *Iſaiah* xl. 12. "Who *weighed* the mountains in *ſcales*, and the hills in a *balance*." See alſo *Job* xxviii. 25, and xxxvii. 16. And, for weighing particular events, ſee 1 *Sam.* ii. 3. "By him *actions* are *weighed*." And *Prov.* xvi. 2. "The Lord *weigheth* the *ſpirits*." I do not recollect an inſtance of *weighing battles* particularly, but there is foundation enough for that in Homer and Virgil: And, for *weighing kingdoms*, ſee *Daniel* v. 26, 27. "God hath numbered thy *kingdom*, and finiſhed it; thou art *weighed* in the balances." So finely has Milton improved upon the fictions of the poets by the eternal truths of Holy Scripture. NEWTON.

The pendulous round earth with balanc'd air
In counterpoiſe, now ponders all events,
Battles and realms: In theſe he put two weights,
The ſequel each of parting and of fight:

Ver. 1000. *The* pendulous *round earth*] The round world, that ſeems to "*hang*," as Job ſays, "*on nothing*," xxvi. 7. For ſo is the air, in reſpect of any baſis or ſuſtentation. HUME.

Shakſpeare, in *K. Lear*, uſes the expreſſion of "*pendulous air*." But compare Milton's poem *In Obitum Procancellarii*, ver. 3.

"Qui *pendulum telluris orbem*
"Iäpeti colitis nepotes." TODD.

Ver. 1003. *The* ſequel *each of parting and of fight:*] Dr. Bentley reads "The *ſignal* each &c." To underſtand which of theſe two readings ſuits the place beſt, let us conſider the poet's thought, which was this: God put in the golden ſcales two weights: in the one ſcale he put the weight, which was the *ſequel* (that is repreſented the conſequence) of Satan's *parting* from them: in the other ſcale he put the weight, which was the *ſequel* of Satan's *fighting:* neither of the ſcales had any thing in it immediately relating to Gabriel: And therefore Dr. Bentley miſtakes (I think) when he ſays, that the aſcending weight, Satan's, was the ſignal to him of defeat: the deſcending, Gabriel's, the *ſignal* to him of victory: They were both ſignals (if ſignals) to Satan only, for he only was *weigh'd*, ver. 1012; or rather they ſhewed him what would be the conſequence both of his fighting and of his retreating. The ſcale in which lay the weight, that was the *ſequel* of his *fighting*, by aſcending ſhowed him that he was *light in arms*, and could not obtain victory; whereas the other ſcale, in which was the *ſequel* of his *parting* or retreating, having deſcended, it was a ſign that his going off quietly would be his wiſeſt and weightieſt attempt.

The reader will excuſe my having been ſo long in this note, when he conſiders that Dr. Bentley, and probably many others have miſunderſtood Milton's thought about the ſcales, judging of it by what they read of Jupiter's ſcales in Homer and Virgil;

The latter quick up flew, and kick'd the beam;
Which Gabriel ſpying, thus beſpake the Fiend.

the account of which is very different from this of Milton; for in them the fates of the two combatants are weighed one againſt the other, and the deſcent of one of the ſcales foreſhowed the death of him whoſe fate lay in that ſcale, "*quo vergat pondere lethum:*" whereas in Milton nothing is weighed but what relates to Satan only, and in the two ſcales are weighed the two different events of his retreating and his fighting. From what has been ſaid it may appear pretty plainly, that Milton by *ſequel* meant the conſequence or *event*, as it is expreſſed in ver. 1001, and then there will be no occaſion for Dr. Bentley's *ſignal*; both becauſe it is a very improper word in this place, and becauſe a *ſignal of parting and of fight*, can be nothing elſe than a ſignal when to part, and when to fight; which he will not pretend to be the poet's meaning. PEARCE.

It may be proper to produce the paſſages from Homer and Virgil, of which ſo much has been ſaid; that the reader may have the ſatisfaction of comparing them with Milton. *Iliad* viii. 69.

Καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα·
Ἐν δ' ἐτίθει δύο κῆρε τανηλεγέος θανάτοιο,
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων·
Ἕλκε δὲ μέσσα λαβών, ῥέπε δ' αἴσιμον ἦμαρ Ἀχαιῶν.
Αἱ μὲν Ἀχαιῶν κῆρες ἐπὶ χθονὶ πολυβοτείρῃ
Ἔζεσθην, Τρώων δὲ, πρὸς οὐρανὸν εὐρὺν ἄερθεν.

The ſame lines, *mutatis mutandis*, are applied to Hector and Achilles in the twenty-ſecond book. The paſſage in Virgil is ſhorter, *Æneid* xii. 725.

"Jupiter ipſe duas æquato examine lances
"Suſtinet; et fata imponit diverſa duorum;
"Quem damnet labor, et quo vergat pondere lethum."

Though there is ſome reſemblance in theſe paſſages to Milton, yet there is alſo great difference. There are *golden ſcales* in Homer, as well as in Milton; but Milton, in ſome meaſure, authorizes the fiction, by making his ſcales *the balance in the heavens*. In Homer and Virgil the combatants are weighed one againſt another: But here only Satan is weighed; in one ſcale the conſequence of

Satan, I know thy ſtrength, and thou know'ſt
mine;
Neither our own, but given: What folly then
To boaſt what arms can do? ſince thine no more
Than Heaven permits, nor mine, though doubled
now
To trample thee as mire: For proof look up,
And read thy lot in yon celeſtial ſign;
Where thou art weigh'd, and ſhown how light,
how weak,

his retreating, in the other of his fighting. And there is this further improvement, that, as in Homer and Virgil the fates are weighed to ſatisfy Jupiter himſelf, it is here done to ſatisfy only the contending parties; for Satan to read his own deſtiny. So that when Milton imitates a fine paſſage, he does not imitate it ſervilely, but makes it as I may ſay an original of his own, by his manner of varying and improving it. NEWTON.

Ver. 1005. Which *Gabriel* ſpying,] Triſſino, in the twenty-ſeventh book of his *Italia Liberata*, repreſents the Creator weighing, with his *golden ſcales*, the fates of the contending parties, the Romans and the Goths; and, on the deſcent of the one and the aſcent of the other, he adds

" *Il che vedendo* gli angioli divini,
" Conobber chiara la ſentenzia eterna,
" E totalmente abbandonaro i Goti." TODD.

Ver. 1008. ——————— *ſince* thine *no more*
Than Heaven permits, nor mine,] *Thine* and *mine* refer to *ſtrength*, v. 1006, not to *arms*, the ſubſtantive preceding. NEWTON.

Ver. 1010. *To trample thee as mire:*] See *Iſaiah* x. 6, to which Dr. Gillies refers. " To tread them down like the mire in the ſtreets." And 1 *Sam.* xxii. 43. TODD.

Ver. 1012. *Where thou art weigh'd, and ſhown how light*, &c.] He does not make the aſcending ſcale the ſign of victory as in

If thou reſiſt. The Fiend look'd up, and knew
His mounted ſcale aloft: Nor more; but fled
Murmuring, and with him fled the ſhades of night.

Homer and Virgil, but of lightneſs and weakneſs according to that of Belſhazzar, *Dan.* v. 27. "Thou art weighed in the balances, and art found wanting." So true it is, that Milton oftener imitates Scripture than Homer and Virgil, even where he is thought to imitate them moſt. NEWTON.

Ver. 1014. ——————— *but fled*] As Apollo, in Tryphiodorus, upon ſeeing the ill ſucceſs of the Trojans, retires into Lycia; ſo Satan here betakes himſelf to flight, on viewing the lightneſs of his own ſcale. Merrick's *Tryphiodorus*, Eng. Tranſl. 8vo. Ox. 1739, p. 110. TODD.

Ver. 1015. *Murmuring*,] As in Taſſo, where Michael drives back the infernal ſpirits to Hell, *Gier. Lib.* C. ix.

"Eſſi *gemendo abbandonar'* le belle
"Region' de la luce, &c." DUNSTER.

THE END OF THE FOURTH BOOK.

THE

FIFTH BOOK

OF

PARADISE LOST.

THE ARGUMENT.

Morning approached, Eve relates to Adam her troubleſome dream; he likes it not, yet comforts her: They come forth to their day-labours: Their morning hymn at the door of their bower. God, to render man inexcuſable, ſends Raphael to admoniſh him of his obedience, of his free eſtate, of his enemy near at hand, who he is, and why his enemy, and whatever elſe may avail Adam to know. Raphael comes down to Paradiſe; his appearance deſcribed; his coming diſcerned by Adam afar off ſitting at the door of his bower; he goes out to meet him, brings him to his lodge, entertains him with the choiceſt fruits of Paradiſe got together by Eve; their diſcourſe at table: Raphael performs his meſſage, minds Adam of his ſtate and of his enemy; relates, at Adam's requeſt, who that enemy is, and how he came to be ſo, beginning from his firſt revolt in Heaven, and the occaſion thereof; how he drew his legions after him to the parts of the north, and there incited them to rebel with him, perſuading all but only Abdiel a Seraph, who in argument diſſuades and oppoſes him, then forſakes him.

PARADISE LOST.

BOOK V.

NOW Morn, her roſy ſteps in the eaſtern clime
Advancing, ſow'd the earth with orient pearl,

Ver. 1. *Now Morn, her roſy ſteps* &c.] This is the morning of the day, after Satan's coming to the earth; and, as Homer calls the morning ῥοδοδάκτυλος *roſy-fingered*, Milton here gives her *roſy ſteps*, and, in B. vi. 3, a *roſy hand*. The morn is firſt *gray*, then *roſy*, upon the nearer approach of the ſun. And ſhe is ſaid to *ſow* the earth &c. by the ſame ſort of metaphor as Lucretius ſays of the ſun, Lib. ii. 211.

——— "lumine *conſerit* arva." NEWTON.

Mr. Upton and Mr. Wakefield have noted the exiſtence of this metaphor, in a piece of unknown poetry quoted by Ariſtotle in his Poeticks: ΣΠΕΙΡΩΝ ϑιοκτίσαν ΦΑΟΓΑ. Mr. Thyer points out the propriety of Milton's expreſſion, *ſow'd the earth with orient pearl*, as more obſervable than that of Lucretius; ſince the *dew-drops* have ſomething of the ſhape and appearance of *ſcattered ſeeds*. He might have added Spenſer's expreſſion of "*pearly dew*." Faer. Qu. iv. v. 45. And in an old Scottiſh poem, there occur theſe lines:

"The ſylver *drops of dew* hang on the bewis,
"Lyke *orient pearle*, &c."

See Anc. Scot. Poems, vol. ii. 260, Lond. 1786. The ſtars are called "the *ſeed* of *pearle*, *ſowne* in the ſpacious fields of the heavens, to bring forth *light*," in *Partheneia Sacra*, 8vo. 1633,

When Adam wak'd, ſo cuſtom'd; for his ſleep
Was aery-light, from pure digeſtion bred,
And temperate vapours bland, which the only ſound
Of leaves and fuming rills, Aurora's fan,

p. 114. And ſtill more to the point, in the ſame work, the *dews* are called "the grayne and *ſeed*, once reaped from the ocean fields, and *ſowne* again upon the earth for a better harveſt," p. 60. TODD.

Ver. 5. *And temperate vapours* &c.] Fenton thinks this and the following line to have been thus dictated by Milton:

"And temperate vapours bland *from fuming rills*,
"*Which the only ſound of leaves* (Aurora's fan)
"Lightly diſpers'd, &c."

But he has miſtaken the ſenſe: For *which*, as Dr. Newton has obſerved, refers to *ſleep*, and not to *vapours;* "which *ſleep* was diſperſed by the ſound only of leaves, and fuming rills, and ſongs of birds." TODD.

Ibid. ——— *the* only *ſound*] The ſound *alone*, as Dr. Pearce obſerves; a phraſe countenanced, as Mr. Thyer adds, by Spenſer, *Faer. Qu.* v. xi. 30.

"As if *the onely ſound* thereof ſhe fear'd." TODD.

Ver. 6. ——— fuming *rills*,] *Fumes* or *ſteams* riſe from the water in the morning, according to v. 186. "From hill or *ſteaming* lake, &c." But they do not make a noiſe as *fuming*, but only as *rills*. NEWTON.

Ibid. ——— Aurora's fan,] The fanning winds among the leaves may be properly called the *fan of the morning;* and it is not unuſual to refer a thing, which follows two ſubſtantives, to the firſt of the two only. NEWTON.

The *winds* are called "heaven's freſh *fans*," in Sylveſter's *Du Bart.* 1621, p. 244. But ſee more particularly that work, p. 342.

——— "Now began
"*Aurora's uſher*, with his *windy fan*,
"Gently to ſhake the woods on euery ſide." TODD.

Lightly diſpers'd, and the ſhrill matin ſong
Of birds on every bough; ſo much the more
His wonder was to find unwaken'd Eve
With treſſes diſcompos'd, and glowing cheek,
As through unquiet reſt: He, on his ſide
Leaning half rais'd, with looks of cordial love
Hung over her enamour'd, and beheld
Beauty, which, whether waking or aſleep,

Ver. 7. ——— diſpers'd,] This elegant expreſſion of *diſperſing ſleep*, is juſtified by Sophocles, *Trachin*, v. 1006.

——— καὶ μὴ ΣΚΕΔΑΣΑΙ
Τῷδ' ἀπὸ κρατὸς βλεφάρων Ϝ' ΥΠΝΟΝ. NEWTON.

Ibid. ——— *the ſhrill matin ſong*
Of birds &c.] So Evander is waked in Virgil, *Æn.* viii. 456.

" Evandrum ex humili tecto lux ſuſcitat alma,
" Et *matutini volucrum* ſub culmine *cantus*."

And Arminia in Taſſo, by the ſweet noiſe of birds, winds, and waters, *Gier. Lib.* C. vii. ſt. 5.

" Non ſi deſtò fin che garrir gli augelli,
" Non ſentì lieti, e ſalutar gli arbori,
" E mormorare il fiume, e gli arboſcelli,
" E con l'onda ſcherzar l'aura, e co' fiori." NEWTON.

Mr. Bowle cites the following paſſage from the *Rime* del Ang. Grillo, P. i. fol. 9. b.

" Ecco ſorger l'Aurora, ecco gli augelli
" Salutar la co'l canto."

The *ſhrill matin ſong of birds*, it may be added, correſponds with an expreſſion of Sophocles, *Electra*, v. 18. See alſo Herrick's *Heſperides*, 1648, p. 74.

" When all the *birds* have *mattens* ſeyd,
" And *ſung* their thankful hymnes, &c." TODD.

Ver. 13. *Hung over her enamour'd,*] Compare Lucretius, lib. i. 37.

Shot forth peculiar graces; then with voice
Mild, as when Zephyrus on Flora breathes,
Her hand ſoft touching, whiſper'd thus. Awake,
My faireſt, my eſpous'd, my lateſt found,
Heaven's laſt beſt gift, my ever new delight!
Awake: The morning ſhines, and the freſh field
Calls us; we loſe the prime, to mark how ſpring
Our tender plants, how blows the citron grove,
What drops the myrrh, and what the balmy reed,

" Atque ita ſuſpiciens tereti cervice repoſta
" Paſcit amore avidos inhians in te, dea, viſus;
" E que tuo pendet reſupini ſpiritus ore."

STILLINGFLEET.

Ver. 16. Mild, *as when* Zephyrus *on Flora* breathes,] For this delightful ſimile Milton was probably obliged to his admired Ben Jonſon, in his Maſk of *Love reconciled to Virtue*, Song iii.

" The fair will think you do them wrong;
" Go, chooſe among—but with a mind
" *As gentle as the ſtroaking wind*
" *Runs o'er the gentle flowers*." THYER.

But ſee alſo Habington's *Caſtara*, edit. 1635, p. 79. To *Zephirus*:

" Whoſe *whiſpers ſoft* as thoſe *which lovers breathe*,
" Caſtara and my ſelfe, &c."

And ibid. p. 24.

——" *mild* as *Zephyrus*' cool *whiſpers* be." TODD.

Ver. 17. ——————————— *Awake*, &c.] Addiſon has obſerved the ſimilarity of this addreſs to that of Solomon, *Cant.* ii. 10, &c. See alſo Spenſer, in his *Epithalamion*, v. 74.

" Wake now, my love! awake, for it is time:
" The roſie morn long ſince left Tithon's bed." TODD.

Ver. 21. ——————————— prime,] The *prime* of the day; as he calls it below, v. 170, " that ſweet *hour of prime*." And ſee P. L. B. ix. 200. So Spenſer, *Faer. Qu.* i. vi. 13,

" They all, as glad as birdes of joyous *pryme*." NEWTON.

How nature paints her colours, how the bee
Sits on the bloom extracting liquid ſweet.
Such whiſpering wak'd her, but with ſtartled eye
On Adam, whom embracing, thus ſhe ſpake.
O ſole in whom my thoughts find all repoſe,
My glory, my perfection! glad I ſee
Thy face, and morn return'd; for I this night
(Such night till this I never paſs'd) have dream'd,
If dream'd, not, as I oft am wont, of thee,
Works of day paſt, or morrow's next deſign,
But of offence and trouble, which my mind
Knew never till this irkſome night: Methought,
Cloſe at mine ear one call'd me forth to walk
With gentle voice; I thought it thine: It ſaid,
"Why ſleep'ſt thou, Eve? now is the pleaſant time,
"The cool, the ſilent, ſave where ſilence yields
"To the night-warbling bird, that now awake

Ver. 30. The breaks in Eve's narration are extremely beautiful, and adapted to the circumſtance of one juſt awakened before the thoughts were well recollected. STILLINGFLEET.

Ver. 31. ——————————— *have dream'd,*
If dream'd,] Theſe repetitions, from a point of doubt, are beautiful, and, I believe, frequent in Latin poetry. Horace, at leaſt, has an eminent inſtance, *Od.* iv. iii. 24.

"Quòd ſpiro et placeo, ſi placeo, tuum eſt." DUNSTER.

Ver. 38. *Why ſleep'ſt thou, Eve?*] So the deceitful dream begins his meſſage to Agamemnon, *Il.* ii. 23.

Ευδεις, Ατρεος υιε, κ. τ. λ. CALLANDER.

" Tunes ſweeteſt his love-labour'd ſong; now reigns
" Full-orb'd the moon, and with more pleaſing light
" Shadowy ſets off the face of things; in vain,
" If none regard; Heaven wakes with all his eyes,
" Whom to behold but thee, Nature's deſire? 45
" In whoſe ſight all things joy, with raviſhment

Ver. 41. *Tunes ſweeteſt* his love-labour'd *ſong ;*] Spenſer in his *Epithalamion*, a poem which Milton ſeems often to imitate, has it " the bird's *love-learned* ſong." We muſt further obſerve, that our author takes great liberties in his uſe of the genders, ſometimes making *him* and *her* and *it* of the ſame thing or creature. We have a very remarkable inſtance in B. vi. 878.

" Diſburthen'd Heaven rejoic'd, and ſoon repair'd
" *Her* mural breach, returning whence *it* roll'd."

The nightingale, though it is the cock that ſings, he makes uſually of the feminine gender, as in B. iv. 602. See likewiſe B. iii. 40, B. vii. 436. But here he ſays *his* love-labour'd ſong, as the ſpeech is addreſs'd to Eve. And for the ſame reaſon he ſays

——" Heaven wakes with all *his* eyes,"

though commonly he uſes Heaven itſelf in the feminine gender, as in B. vii. 205, 574. The reaſon of this alteration of the genders the judicious reader, when he examines each paſſage, will eaſily perceive. NEWTON.

Ver. 44. ——— Heaven wakes *with* all his eyes,] Here again he has his maſter Spenſer full in view, *Faer. Qu.* iii. xi. 45,

———" with how many eyes
" High Heaven beholds &c. NEWTON.

He had, probably, Giles Fletcher alſo in view. See his *Chriſt's Victorie*, P. i. ſt. 78.

———" *Heaven awaken'd all his eyes*
" To ſee another ſunne at midnight riſe." TODD.

" Attracted by thy beauty ſtill to gaze."
I roſe as at thy call, but found thee not;
To find thee I directed then my walk;
And on, methought, alone I paſs'd through ways
That brought me on a ſudden to the tree
Of interdicted knowledge: fair it ſeem'd,
Much fairer to my fancy than by day:
And, as I wondering look'd, beſide it ſtood
One ſhap'd and wing'd like one of thoſe from Heaven
By us oft ſeen; his dewy locks diſtill'd

Ver. 49. *To find thee I directed then my walk*;] So Ennius apud Ciceronem, De Divinat. i. 20.

——————" ita ſola
" Poſt illa, germana ſoror, errare videbar,
" Tardáque veſtigare, et quærere te, neque poſſe
" Corde capeſſere: ſemita nulla pedem ſtabilibat."

NEWTON.

But in this immediate part of Eve's dream, we muſt refer to Dido dreaming of being deſerted by Æneas, Virgil, *Æn.* iv. 466, &c. DUNSTER.

Ver. 56. ——————— *his* dewy *locks* diſtill'd Ambroſia;] So Virgil, of Venus, *Æn.* i. 403, as cited by Mr. Hume:

" *Ambroſiæque comæ* divinum vertice odorem
" *Spiravere.*"

Mr. Bowle cites Taſſo, *Gier. Lib.* C. xv. ſt. 60.

——————" le ſue bionde
" Chiome *ſtillavan* criſtallino humore."

Spenſer, it may be added, tranſlates ἀμβρόσιαι χαῖται, which Homer gives Jupiter in the firſt *Iliad*, by the phraſe, " his *nectar-dewed locks*," Faer. Qu. vii. vi. 30. Compare alſo *Faer. Qu.* iii. vi. 18. And Sylveſter's *Du Bart.* 1621, p. 462.

——" her fair *hair*, whence ſtill ſweet *dew diſtills*." TODD.

Ambroſia; on that tree he alſo gaz'd;
And "O fair plant," ſaid he, "with fruit ſurcharg'd,
"Deigns none to eaſe thy load, and taſte thy ſweet,
"Nor God, nor Man? Is knowledge ſo deſpis'd?
"Or envy, or what reſerve forbids to taſte?
"Forbid who will, none ſhall from me withhold
"Longer thy offer'd good; why elſe ſet here?"
This ſaid, he paus'd not, but with venturous arm
He pluck'd, he taſted; me damp horrour chill'd
At ſuch bold words vouch'd with a deed ſo bold:
But he thus, overjoy'd; "O fruit divine,
"Sweet of thyſelf, but much more ſweet thus cropt,
"Forbidden here, it ſeems, as only fit
"For Gods, yet able to make Gods of Men:
"And why not Gods of Men; ſince good, the more
"Communicated, more abundant grows,
"The author not impair'd, but honour'd more?
"Here, happy creature, fair angelick Eve!
"Partake thou alſo; happy though thou art,
"Happier thou may'ſt be, worthier canſt not be:
"Taſte this, and be henceforth among the Gods

Ver. 74. *Here, happy creature*, &c.] See the flattering addreſs of the Syrens to Ulyſſes, *Odyſſ.* xii. 184. Δεῦρ' ἄγ' ἰὼν κ. τ. λ. But this is an inſtance, among many others, how Milton improved every hint which he took from the ancients.

STILLINGFLEET.

" Thyſelf a Goddeſs, not to earth confin'd,
" But ſometimes in the air, as we, ſometimes
" Aſcend to Heaven, by merit thine, and ſee
" What life the Gods live there, and ſuch live thou!"
So ſaying, he drew nigh, and to me held,
Even to my mouth of that ſame fruit held part
Which he had pluck'd; the pleaſant ſavoury ſmell
So quicken'd appetite, that I, methought,
Could not but taſte. Forthwith up to the clouds
With him I flew, and underneath beheld
The earth outſtretch'd immenſe, a proſpect wide
And various: Wondering at my flight and change
To this high exaltation; ſuddenly
My guide was gone, and I, methought, ſunk down,
And fell aſleep; but O, how glad I wak'd
To find this but a dream! Thus Eve her night
Related, and thus Adam anſwer'd ſad.
Beſt image of myſelf, and dearer half,
The trouble of thy thoughts this night in ſleep
Affects me equally; nor can I like

Ver. 79. *But ſometimes in the air,* as we, *ſometimes* &c.] The words *as we* are ſo placed between the two ſentences, as equally to relate to both; and in the firſt ſentence the verb *be* is underſtood. PEARCE.

Ver. 93. ——————— *Thus Eve her* night
Related,] Thus Eve repeated her *dream.* Night, for the viſions and dreams frequent in it. So, Sil. Ital. iii. 216.
" Promiſſa evolvit ſomni, *noctémque* retractat." HUME.

This uncouth dream, of evil ſprung, I fear;
Yet evil whence? in thee can harbour none,
Created pure. But know that in the ſoul
Are many leſſer faculties, that ſerve
Reaſon as chief; among theſe Fancy next
Her office holds; of all external things,
Which the five watchful ſenſes repreſent,
She forms imaginations, aery ſhapes,
Which Reaſon, joining or disjoining, frames
All what we affirm or what deny, and call
Our knowledge or opinion; then retires
Into her private cell, when nature reſts.
Oft in her abſence mimick Fancy wakes
To imitate her; but, misjoining ſhapes,
Wild work produces oft, and moſt in dreams;
Ill matching words and deeds long paſt or late.
Some ſuch reſemblances, methinks, I find
Of our laſt evening's talk, in this thy dream,
But with addition ſtrange; yet be not ſad.
Evil into the mind of God or Man

Ver. 110. *Oft in her abſence mimick Fancy wakes*] This account of dreams, Mr. Dunſter remarks, is as juſt and philoſophical as it is beautiful and poetical. Sir John Davies gives a ſimilar, but certainly leſs intereſting, account of the *Phantaſie* in his *Noſce Teipſum*, edit. 1608, p. 47. The curious reader may alſo compare Burton's elaborate account of the *Phantaſie*, in his *Anatomy of Melancholy*, to which, as Mr. Dunſter alſo thinks, it is probable that Milton here adverted. TODD.

Ver. 117. *Evil into the mind of* God &c.] *God* here muſt ſignify *Angel*, as it frequently does in this poem. For "God cannot be tempted with evil," as St. James ſays of the Supreme

May come and go, ſo unreprov'd, and leave
No ſpot or blame behind: Which gives me hope
That what in ſleep thou didſt abhor to dream,
Waking thou never will conſent to do.
Be not diſheart'n'd then, nor cloud thoſe looks,
That wont to be more cheerful and ſerene,
Than when fair morning firſt ſmiles on the world;
And let us to our freſh employments riſe

Being, i. 13. And Milton had juſt before (as Mr. Thyer alſo obſerves) uſed the term *God* in the ſame meaning, ver. 59.

" Deigns none to eaſe thy load and taſte thy ſweet,
" Nor *God* nor Man."

Again, ver. 70.

——" yet able to make *Gods* of Men." NEWTON.

Ver. 122. ——— *nor cloud thoſe looks*, &c.] Horace, Epiſt. i. xviii. 94. " Deme ſupercilio nubem." And Taſſo, *Gier. Lib.* C. xix. 71.

———" la fronte meſta
" Deh, per Dio, raſſerena, e 'l duolo allegia."

The whole paſſage of Milton before us, is exquiſitely delightful; poſſibly not without a recollection of Taſſo's beautiful deſcription of the early morning, *Gier. Lib.* C. vii. 25.

" E vede intanto con ſerene ciglia
" Sorger l' Aurora candida e vermiglia." DUNSTER.

Ver. 124. *Than when fair* morning *firſt* ſmiles *on the world*;] So, in ver. 168,

" Sure pledge of day, that crown'ſt the *ſmiling morn*
" With thy bright circlet."

And ſee P. L. B. xi. 173. Thus Shakſpeare, *Rom. and Juliet*, A. ii. S. iii.

" The grey-ey'd *morn ſmiles* on the frowning night."

A paſſage which Milton had in view, when he wrote " under the *frown* of *night*," P. L. B. ii. 424. TODD.

Among the groves, the fountains, and the flowers
That open now their choiceſt boſom'd ſmells,
Reſerv'd from night, and kept for thee in ſtore.
So cheer'd he his fair ſpouſe, and ſhe was cheer'd;
But ſilently a gentle tear let fall
From either eye, and wip'd them with her hair;
Two other precious drops that ready ſtood,
Each in their cryſtal ſluice, he ere they fell
Kiſs'd, as the gracious ſigns of ſweet remorſe
And pious awe, that fear'd to have offended.
So all was clear'd, and to the field they haſte.
But firſt, from under ſhady arborous roof

Ver. 129. *So cheered he his fair ſpouſe, and ſhe was cheer'd;*] A manner of ſpeaking that occurs in *Jeremiah* xx. 7. "Thou haſt deceived me, and I was deceived." NEWTON.

Ver. 132. *Two other precious drops* &c.] Compare the weeping Florimel of Spenſer, *Faer. Qu.* iii. vii. 9.

"With that adowne out of her *chriſtall eyne*
"Few trickling tears ſhe *ſoftly* forth let fall,
"That like two *orient perles* did purely ſhyne
"Upon her ſnowy cheeke."

And the lamenting Venus of Shakſpeare, in his poem of *Venus and Adonis:*

"Here overcome, as one full of deſpair,
"She veil'd her eye-lids, which like *ſluices* ſtopp'd
"The *cryſtall* tide, &c." TODD.

Ver. 137. *But firſt, from under ſhady arborous roof*
Soon as they forth were come &c.] In Milton's own editions a comma ſtands after *roof;* which pointing is followed by Tickell, Fenton, and Bentley. Dr. Pearce firſt noticed this miſtake, which repreſents the hymn of Adam and Eve as ſaid by them, at one and the ſame time, *from under the roof*, and *in the open ſight of the ſun.* This contradiction is obviated by his punctuation of the paſſage; of which he alſo gives this conſtruction:

Soon as they forth were come to open ſight
Of day-ſpring, and the ſun, who, ſcarce up-riſen,
With wheels yet hovering o'er the ocean-brim,
Shot parallel to the earth his dewy ray,
Diſcovering in wide landſkip all the eaſt
Of Paradiſe and Eden's happy plains,
Lowly they bow'd adoring, and began
Their oriſons, each morning duly paid

"But firſt, they lowly bow'd adoring, v. 144, as ſoon as they were come forth from under the roof of the arbour." TODD.

Ver. 139. ——— *and the* ſun, *who, ſcarce up-riſen,*
With wheels yet hovering o'er the ocean-brim,
Shot parallel to the earth his dewy *ray,*] Here are expreſſions ſimilar to the following in Spenſer, as Mr. Callander alſo has obſerved, F. Q. v. ix. 35.

"As the bright ſunne, what time his fierie teme
"Towards the *weſterne brim* begins to draw, &c."

And *Faer. Qu.* i. v. 2.

"And Phoebus, freſh as brydegroom to his mate,
"Came dauncing forth, ſhaking his *deawie* hayre." TODD.

Ver. 145. ——— *each morning duly paid*
in various ſtyle;] As it is very well known that our author was no friend to ſet forms of prayer, it is no wonder that he aſcribes extemporary effuſions to our firſt parents; but even while he attributes ſtrains *unmeditated* to them, he himſelf imitates the Pſalmiſt. NEWTON.

He has expreſſed the ſame notions of devotion, as Mr. Thyer has obſerved, in ſimilar terms, B. iv. 736, &c. And it has been ſaid of the poet, that he did not in the latter part of his life uſe *any religious rite* in his family. But, as Dr. Gillies remarks, unleſs the proof be very clear, he, who obſerves how careful Milton is to mention the worſhip of Adam and Eve, B iv. 720, B. v. 137, B. ix. 197, and B. xi. 136, will not be eaſily induced to believe that he entirely neglected the worſhip of God in his family. TODD.

In various ſtyle; for neither various ſtyle
Nor holy rapture wanted they to praiſe
Their Maker, in fit ſtrains pronounc'd, or ſung
Unmeditated; ſuch prompt eloquence
Flow'd from their lips, in proſe or numerous verſe,
More tuneable than needed lute or harp
To add more ſweetneſs; and they thus began.
  Theſe are thy glorious works, Parent of good,
Almighty! Thine this univerſal frame,
Thus wonderous fair; Thyſelf how wonderous then!

Ver. 150. ——————— numerous verſe,] An expreſſion in P. Fletcher's *Piſc. Eclogues*, 1633, p. 2.

——————— "I learnt to ſing
"Among my peers, apt words to fitly binde
"In *numerous verſe*." TODD.

Ver. 153. *Theſe are thy glorious works*, &c.] The author has raiſed our expectation, by commending the *various ſtyle*, and *holy rapture*, and *prompt eloquence*, of our firſt parents; and indeed the hymn is truly divine, and will fully anſwer all that we expected. It is an imitation, or rather a ſort of paraphraſe, of the 148th *Pſalm*, and (of what is a paraphraſe upon that) the *Canticle* placed after *Te Deum* in the Liturgy, "*O all ye works of the Lord, bleſs ye the Lord*, &c." which is the Song of the three children in the Apocrypha. NEWTON.

Ver. 155. ——— *Thyſelf how wonderous, then!*] From *Wiſd.* xiii. 3, 4, 5. "With whoſe beauty, if they being delighted, took them to be Gods; let them know how much better the Lord of them is: for the firſt Author of beauty hath created them. But if they were aſtoniſhed at their power and virtue, let them underſtand by them how much mightier he is that made them. For by the greatneſs and beauty of the creatures, proportionably the Maker of them is ſeen." NEWTON.

Unſpeakable, who ſitſt above theſe heavens
To us inviſible, or dimly ſeen
In theſe thy loweſt works; yet theſe declare
Thy goodneſs beyond thought, and power divine.
Speak, ye who beſt can tell, ye ſons of light,
Angels; for ye behold him, and with ſongs
And choral ſymphonies, day without night,
Circle his throne rejoicing; ye in Heaven.

See alſo *Pſalm* viii. 1, cv. 2. I muſt here alſo refer the reader to Heywood's meditation ſubjoined to the firſt book of his *Hierarchie of Angels*, fol. 1635, p. 55. Where the Deity is characteriſed in a manner likely to ſtrike the devoutly poetical imagination of Milton:

——— " the All-Potent, ſolely Immenſe,
" Surpaſſing ſence;
" *Unſpeakable*, Inſcrutable, Eternall,
" Lord over all." DUNSTER.

Ver. 160. *Speak, ye who beſt can tell*, &c.] He is *unſpeakable*, v. 156. No creature can ſpeak worthily of him as he is; but ſpeak, ye who are beſt able, ye Angels, ye in Heaven; on Earth join all ye Creatures, &c. NEWTON.

Ver. 162. ——————— day without night,] According to Milton there was *grateful viciſſitude like day and night in Heaven*, B. vi. 8. And we preſume that he took the notion from Scripture, *Rev.* vii. 15. *They are before the throne of God, and ſerve him day and night in his temple.*" But ſtill it was *day without night*, that is, without ſuch night as ours, for the darkneſs there is no more than " grateful twilight: Night comes not there in darker veil." See ver. 645, of this book. NEWTON.

Day without night is from *Rev.* xxi. 25. " There ſhall be no night there." See alſo ch. xxii. 5, *Iſaiah* lx. 20, and *Zech.* xiv. 7. DUNSTER.

Ver. 163. *Circle his throne rejoicing;*] See the note on Milton's Scazontes, Ad Salſillum, ver. 4. T. WARTON.

On Earth join all ye Creatures to extol
Him firſt, him laſt, him midſt, and without end.
Faireſt of ſtars, laſt in the train of night,
If better thou belong not to the dawn,
Sure pledge of day, that crown'ſt the ſmiling morn
With thy bright circlet, praiſe him in thy ſphere,
While day ariſes, that ſweet hour of prime.
Thou Sun, of this great world both eye and ſoul,

Ver. 165. *Him firſt, him laſt, him midſt,*] As in Theocritus, *Idyllium* xvii. 3.

——————— ἐνὶ πρώτοισι λεγέσθω,
Καὶ πύματος, καὶ μέσσος.

And then how has Milton improved it, by adding *and without end!* as he is celebrating God, and Theocritus only a man. NEWTON.

Theognis is here more worthy of citation than Theocritus, ΓΝΟΜ. ΕΛΕΓ. I. 3.

Ἀλλ' αἰεὶ πρῶτόν τε, καὶ ὕστατον, ἔντε μέσοισι
Ἀείσω.

Or Orpheus, ΠΕΡΙ ΘΕΟΥ, *Poet. Gnomic.* edit. Paris, 12mo. 1627, p. 127.

Ἀρχὴν αὐτὸς ἔχων, ἅμα δὲ μέσον, ἠδὲ τελευτήν. TODD.

Ver. 166. *Faireſt of ſtars,*] So Homer calls it, *Iliad* xxii. 318. Ἔσπερος, ὃς κάλλιστος ἐν οὐρανῷ ἵσταται ἀστήρ. *Laſt in the train of night:* Ovid ſpeaks much in the ſame manner, *Met.* ii. 114.

——— "diffugiunt ſtellæ, quarum agmina cogit
"Lucifer, et cœli ſtatione *noviſſimus* exit." NEWTON.

Ver. 168. *Sure pledge of day,* &c.] Homer, *Il.* xxiii. 226.

Ἦμος δ' Ἑωσφόρος εἶσι, φόως ἐρέων ἐπὶ γαῖαν,
Ὅν τε μέτα κροκόπεπλος ὑπεὶρ ἅλα κίδναται Ἠώς,
Τῆμος πυρκαϊὴ κ. τ. λ. CALLANDER.

See alſo Ovid, *Epiſt.* xviii. 112, *Faſt.* v. 547. And Virgil, *Æn.* ii. 802. Hence Lucifer or the Dawn is called by Marino, "*Forier* del bel mattin," *Adon.* C. i. 20. DUNSTER.

Acknowledge him thy greater; ſound his praiſe
In thy eternal courſe, both when thou climb'ſt,
And when high noon haſt gain'd, and when thou fall'ſt. 174
Moon, that now meet'ſt the orient ſun, now fly'ſt,

Ver. 172. *Acknowledge him* thy greater;] It is not an improbable reading which Dr. Bentley propoſes, "Acknowledge him *Creator*," or as Mr. Thyer, "Acknowledge *thy Creator*:" but I ſuppoſe the author made uſe of *greater* anſwering to *great*.

"Thou Sun, of this *great* world both eye and ſoul,
"Acknowledge him thy *greater*."

So Ovid calls the ſun *the eye of the world*, "Mundi oculus," *Met.* iv. 228. And Pliny *the ſoul*, *Nat. Hiſt.* Lib. i. C. 6. "Hunc mundi eſſe totius *animum*." And the expreſſion *thy greater* may be fitly paralleled with *thy fierceſt*, B. iv. 927, and *his greater* in *Paradiſe Regained*, B. i. 279. NEWTON.

Ver. 173. *In thy* eternal *courſe*,] In thy *continual* courſe. Thus Virgil calls the ſun, moon, and ſtars *eternal* fires, *Æn.* ii. 154. "Vos, *æterni* ignes;" and the ſacred fire that was conſtantly kept burning *eternal* fire, *Æn.* ii. 297.

"*Æternumque* adytis effert penetralibus ignem." NEWTON.

Ver. 175. *Moon, that now meet'ſt the orient ſun, now fly'ſt*, &c.] The conſtruction is, "Thou Moon, that now meet'ſt and now fly'ſt the orient ſun, together with the fix'd Stars, and ye five other wandering Fires, &c." He had before called upon the *ſun* who governs the day, and now he invokes the *moon*, and the *fix'd ſtars*, and the *planets*, who govern the night, to praiſe their Maker. The moon ſometimes *meets* and ſometimes *flies* the ſun, approaches to and recedes from him in her monthly courſe. *With the fix'd Stars, fix'd in their orb that flies;* they are fixed in their orb, but their orb flies, that is, moves round with the utmoſt rapidity; for Adam is made to ſpeak according to appearances, and he mentions in another place, B. viii. 19 and 21, their *rolling ſpaces incomprehenſible*, and their *ſwift return diurnal*. *And ye five other wandering Fires.* Dr. Bentley reads *four;* Venus, and the Sun, and Moon, being mentioned before, and only four more

With the fix'd Stars, fix'd in their orb that flies;
And ye five other wandering Fires, that move
In myſtick dance not without ſong, reſound
His praiſe, who out of darkneſs call'd up light.
Air, and ye Elements, the eldeſt birth
Of Nature's womb, that in quaternion run
Perpetual circle, multiform; and mix

remaining, Mercury, and Mars, and Jupiter, and Saturn. And we muſt either ſuppoſe that Milton did not conſider the morning ſtar as the planet Venus; or he muſt be ſuppoſed to include the earth, to make up the *other five* beſides thoſe he had mentioned; and he calls it elſewhere, B. viii. 129, *The planet earth;* though this be not agreeable to the ſyſtem, according to which he is ſpeaking at preſent. *Wandering Fires* in oppoſition to *fix'd Stars. That move in myſtick dance not without ſong*, alluding to the doctrine of the ancients, and particularly to Pythagoras's notion of the muſick of the ſpheres. NEWTON.

Doctor Newton ſays, that *wandering fires* is given in oppoſition to *fixed ſtars;* but it is, in fact, Milton's habitual mode of angliciſing ſuch words as planet, by tranſlating πλανητης in its primary ſenſe. They were alſo ſtyled by the Romans *errores* and *ſtellæ erraticæ*, and Macrobius ſpeaks of the "ſtellas quinque quibus *ab errore nomen* eſt." But compare here alſo Sylveſter, *Du Bart.* Week 1, Pt. 7.

"Seeſt thou thoſe *ſtars* we wrongly *wand'ring* call,
"While diverſe ways they *dance*, &c." DUNSTER.

Ver. 181. ——————— *that in quaternion run* &c.] That in a fourfold mixture and combination run a perpetual circle, one element continually changing into another, according to the doctrine of Heraclitus, borrowed from Orpheus. "Et cum quatuor ſint genera corporum, viciſſitudine eorum mundi continuata natura eſt. Nam ex terra, aqua: ex aqua, oritur aer: ex aere, æther: deinde retrorſum viciſſim ex æthere, aer: inde aqua: ex aqua, terra infima. Sic naturis his, ex quibus omnia conſtant, ſurſus, deorſus, ultro, citro commeantibus, mundi partium conjunctio continetur." Cicero de *Nat. Deor.* ii. 33. NEWTON.

And nouriſh all things; let your ceaſeleſs change
Vary to our great Maker ſtill new praiſe.
Ye Miſts and Exhalations, that now riſe
From hill or ſteaming lake, duſky or gray,
Till the ſun paint your fleecy ſkirts with gold,
In honour to the world's great Author riſe;
Whether to deck with clouds the uncolour'd ſky,
Or wet the thirſty earth with falling ſhowers,
Riſing or falling ſtill advance his praiſe.
His praiſe, ye Winds, that from four quarters blow,
Breathe ſoft or loud; and, wave your tops, ye Pines,
With every plant, in ſign of worſhip wave.
Fountains, and ye that warble, as ye flow,
Melodious murmurs, warbling tune his praiſe.
Join voices, all ye living Souls: Ye Birds,

Ver. 193. ——— *and, wave your tops, ye Pines,*] The Mountains, crowned with trees, bow their heads in ſign of worſhip, in Marino's *Strage de gli Innocenti*, Lib. ii. And Pope has expreſſed the ſame reverence, in his *Meſſiah*, where he deſcribes the approaching Deity:

"With heads declin'd, ye Cedars, homage pay."

See alſo Spenſer, *Faer. Qu.* vii. vii. 8.

"Moſt dainty *trees*, that, ſhooting up anon,
"Did ſeeme to *bow their* bloſſming *heads* full lowe
"For homage unto her." TODD.

Ver. 195. *Fountains, and ye that* warble, *as ye flow,*] So in an Ode of Ben Jonſon's to Joh. Aſhmore, in *Certaine ſelected Odes of Horace*, 4to. 1621, p. 23.

"Or circling ſtreames that *warble*, paſſing by."

Milton uſes the ſame elegant phraſe, B. iii. 31. TODD.

That ſinging up to Heaven-gate aſcend,
Bear on your wings and in your notes his praiſe.
Ye that in waters glide, and ye that walk
The earth, and ſtately tread, or lowly creep;
Witneſs if I be ſilent, morn or even,

Ver. 198. *That ſinging up to* Heaven-gate *aſcend,*] The ſame hyperbole, Dr. Newton remarks, as in Shakſpeare's *Cymbeline:*

" Hark! hark! the lark at *heaven's-gate* ſings:"

Which is repeated in his xxix. *Sonnet*. Mr. Reed is of opinion, that Shakſpeare had in his mind Lyly's *Alexander and Campaſpe;* for it is there ſaid of the *lark,*

" Now at *heaven's gates* ſhe claps her wings."

A paſſage may be added from P. Fletcher's *Purp. Iſland,* 1633, C. ix. ſt. 2.

" The cheerfull lark, mounting from early bed,
" With ſweet ſalutes awakes the drowſie light;
" The earth ſhe left, and *up to heaven* is fled;
" There *chants her Maker's praiſes* out of ſight."

So Milton,

" *Bear* on your wings and *in your notes his praiſe.*"

I find this ſentiment alſo expreſſed in *An Entertainment of Solitarineſſe,* by Sir Richard Tempeſt, 12mo. 1649, p. 24. " There can in no place be wanting groves, rivers, *ſinging of birds:*—the *muſick of the birds* without, are all God's creatures, which, as it were, *in ſo many diverſified notes, doe ſweetly ſing their Maker's prayſe.*"

TODD.

Ver. 202. *Witneſs if* I *be ſilent,*] Dr. Bentley thinks that Milton had forgotten that both Adam and Eve ſhared in this hymn, and therefore he reads " If *we* be ſilent," and in the next verſe but one " by *our* ſong:" But Milton rather imitates here the ancient chorus, where ſometimes the plural, and ſometimes the ſingular number is uſed. The ſame is practiſed by our poet in the ſpeeches of the chorus in *Samſon Agoniſtes,* where the reader will ſee in every page almoſt that the number is thus varied. Dr. Bentley obſerves that the whole hymn naturally di-

To hill, or valley, fountain, or freſh ſhade,
Made vocal by my ſong, and taught his praiſe.
Hail, univerſal Lord, be bounteous ſtill
To give us only good; and if the night
Have gather'd aught of evil, or conceal'd,
Diſperſe it, as now light diſpels the dark!
So pray'd they innocent, and to their thoughts
Firm peace recover'd ſoon, and wonted calm.
On to their morning's rural work they haſte,

vides itſelf into parts interlocutory, and that he has preſumed to put it ſo, though not warranted by any edition. But this is not Dr. Bentley's invention; for this hymn was ſet to muſick ſome years ago, and in that compoſition the ſeveral parts of it were aſſigned diſtinctly to Adam and Eve. I think that ſuch interlocutory parts are by no means fit for an heroick poem. PEARCE.

Ver. 205. ——— *be bounteous ſtill*
To give us only good;] He had his thought, as Dr. Bentley remarks, on that celebrated prayer in Plato,

Ζεῦ βασιλεῦ τὰ μὲν ἐσθλὰ καὶ εὐχομένοις καὶ ἀνεύκτοις
Ἄμμι δίδου· τὰ δὲ λυγρὰ καὶ εὐχομένων ἀπέρυκε.

"O Jupiter, give us good things, whether we pray for them or not, and remove from us all evil things, even though we pray for them." And we learn from the firſt book of Xenophon's memoirs of his maſter Socrates, that Socrates was wont to pray to the Gods only to give good things, as they knew beſt what things were ſo. Εὔχετο δὲ πρὸς τοὺς θεοὺς ἁπλῶς τ' ἀγαθὰ δίδόναι, ὡς τοὺς θεοὺς κάλλιστα εἰδότας ὁποῖα ἀγαθά ἐστι. And to the ſame purpoſe there is an excellent collect in our Liturgy, for the eighth Sunday after Trinity. "We humbly beſeech thee to put away from us all hurtful things, and to give us thoſe things which be profitable for us." NEWTON.

Ver. 209. *So pray'd they innocent, and to their thoughts*
Firm peace recover'd *ſoon, and wonted calm.*
On to their morning's rural work they haſte, &c.]
Theſe verſes are thus pointed in the beſt, that is, in Milton's own,

Among ſweet dews and flowers; where any row
Of fruit-trees over-woody reach'd too far
Their pamper'd boughs, and needed hands to check
Fruitleſs embraces: or they led the vine
To wed her elm; ſhe, ſpous'd, about him twines

editions: but the latter ſentence begins very abruptly, *On to their morning's work* &c. Dr. Bentley therefore continuing the ſentence reads thus,

" So pray'd they innocent; and to their thoughts
" Firm peace *recovering* ſoon and wonted calm,
" On to their morning's rural work they haſte, *&c.*

Dr. Pearce thinks the ſentence ſufficiently continued in the common reading, if *recover'd* be a participle of the ablative caſe; and conceives this to be the conſtruction, " *Peace and calm* being *recover'd to their thoughts, they haſte* &c;" and accordingly points it thus,

————" and, to their thoughts
" Firm peace recover'd ſoon and wonted calm,
" On to their morning's rural work they haſte."

But perhaps the abruptneſs of the line

" On to their morning's rural work they haſte"

was deſigned the better to expreſs the haſte they were in, as they were later to-day than uſual: Or perhaps with an eaſy alteration it may be read thus,

" *Then* to their morning's rural work they haſte."

NEWTON.

Ver. 214. *Their* pamper'd *boughs,*] The propriety of this expreſſion will be ſeen by what Junius ſays of the etymology of *pamper:* " The French word *pampre,* of the Latin *pampinus,* is a vine-branch full of leaves: And a vineyard," he obſerves, " is ſaid by them *pamprer,* when it is over-grown with ſuperfluous leaves and fruitleſs branches." NEWTON.

Ver. 216. *To wed her elm;*] See Horace, *Epod.* ii. 9, &c.

Her marriageable arms, and with him brings
Her dower, the adopted cluſters, to adorn
His barren leaves. Them thus employ'd beheld
With pity Heaven's high King, and to him call'd
Raphael, the ſociable Spirit, that deign'd
To travel with Tobias, and ſecur'd
His marriage with the ſeventimes-wedded maid.
Raphael, ſaid he, thou hear'ſt what ſtir on
Earth

Adam and Eve are very well employed in *checking fruitleſs embraces*, and *leading the vine to wed her elm:* That is very fitly made the employment of a married couple, which is urged in Ovid as an argument to marriage, *Met.* xiv. 661, &c. Virgil alſo has the metaphor of the vine embracing the elm, *Georg.* ii. 367. And not only the poets, but Columella and the writers of ruſtick affairs, frequently uſe the phraſe of *nupta vitis*, and *marita ulmus.*" NEWTON.

Ver. 218. ——— *the* adopted *cluſters*,] Buchanan, *Maiæ Cal.* ver. 66.

" Pampinus appoſitæ complexus brachia ſylvæ,
" Veſtit *adoptivis* robora nuda *comis.*" DUNSTER.

Ver. 221. ——— *the ſociable Spirit*,] So, in Homer, *Iliad* xxiv. 334.

Ἑρμεία, σοὶ γάρ τε μάλιστά γε φίλτατόν ἐστιν
Ἀνδρὶ ἑταιρίσσαι. STILLINGFLEET.

Ver. 224. *Raphael, ſaid he, thou hear'ſt what ſtir on Earth* &c.] Milton, in the following ſcene ſeems to have had his eye in a particular manner upon the ninth canto of Taſſo's *Jeruſalem*, where God ſends Michael to aſſiſt the Chriſtians. What God ſays here to Raphael, is expreſſed much after the ſame manner in the beginning of God's ſpeech to Michael, ſt. 58.

———" Non vedi hor come s' armi
" Contra la mia fedel diletta greggia
" L' empia ſchiera d'Averno." THYER.

Satan, from Hell 'ſcap'd through the darkſome gulf,
Hath rais'd in Paradiſe; and how diſturb'd
This night the human pair; how he deſigns
In them at once to ruin all mankind.
Go therefore, half this day as friend with friend
Converſe with Adam, in what bower or ſhade
Thou find'ſt him from the heat of noon retir'd,
To reſpite his day-labour with repaſt,
Or with repoſe; and ſuch diſcourſe bring on,
As may adviſe him of his happy ſtate,
Happineſs in his power left free to will,
Left to his own free will, his will though free,
Yet mutable; whence warn him to beware
He ſwerve not, too ſecure: Tell him withal
His danger, and from whom; what enemy,
Late fallen himſelf from Heaven, is plotting now
The fall of others from like ſtate of bliſs;
By violence? no, for that ſhall be withſtood;
But by deceit and lies: This let him know,
Leſt, wilfully tranſgreſſing, he pretend
Surpriſal, unadmoniſh'd, unforewarn'd.
So ſpake the Eternal Father, and fulfill'd
All juſtice: Nor delay'd the winged Saint

Ver. 235. *Happineſs in his power left free to will,*] That is, in the power of him left free to will. NEWTON.

Ver. 247. ——— *Nor delay'd the winged Saint* &c.] It perhaps would be an entertainment to the curious reader, to compare this circumſtantial deſcription of Raphael's deſcent from Heaven with that of Michael in Taſſo's *Gier. Lib.* C. 9. ſt. 60,

After his charge receiv'd; but from among
Thouſand celeſtial Ardours, where he ſtood
Veil'd with his gorgeous wings, up ſpringing light,
Flew through the midſt of Heaven; the angelick quires,
On each hand parting, to his ſpeed gave way

61, 62. They ſeem both to have been much labour'd by their reſpective authors, and have each their particular beauties and defects. Milton does not in this place ſeem to endeavour to imitate, as he does in many others, the Italian poet, but rather to ſtrive to rival and outdo him, and to have choſen, for that purpoſe, circumſtances of a different ſort to embelliſh his deſcription. Which has ſucceeded beſt, every reader muſt determine for himſelf. THYER.

Though beauties and defects may be pointed out in the paſſage referred to in Taſſo, it does not ſeem eaſy to point out any palpable defect in this very fine part of Milton's poem. In this, and every reſpect, we muſt indeed give the palm to our countryman. Nor yet do I conceive that he ſtrove to rival and outdo the Italian poet. His victory is not the reſult of eager pains or arduous labour; but he is literally "*facile princeps.*" DUNSTER.

Ver. 249. ——— Ardours,] By the word *Ardours* here Milton only means *Seraphim*, which ſignifies juſt the ſame in Hebrew (being derived from *zaraph* to burn) as *Ardours* in Engliſh. The poet, I ſuppoſe, only made uſe of this term to diverſify his language a little, as he is forced to mention the word *Seraph* and *Seraphim* in ſo many places. THYER.

I am corrected by Mr. Dunſter for ſaying that *Ardours* is one of Dante's words for *Angels*. See the *Paradiſo*, C. xxii. 54. It is uſed, he remarks, according to the explanation of Volpi, for the *bleſſed ſouls*, "anime beate," in their ſtate of bleſſedneſs in the celeſtial regions; or, as it is explained ver. 32, in whom is preſerved the pureſt ardour of divine love. This does not alter my opinion, that Milton here adopted the word from his favourite Italian poet. TODD.

Through all the empyreal road; till, at the gate
Of Heaven arriv'd, the gate ſelf-open'd wide
On golden hinges turning, as by work
Divine the ſovran Architect had fram'd.
From hence no cloud, or, to obſtruct his ſight,
Star interpos'd, however ſmall he ſees,
Not unconform'd to other ſhining globes,
Earth, and the garden of God, with cedars crown'd
Above all hills. As when by night the glaſs
Of Galileo, leſs aſſur'd, obſerves

Ver. 255. *On* golden hinges *turning*,] See the note on *Par. Loſt*, B. vii. 205. TODD.

Ibid. ——————————— *as by work*
Divine *the* ſovran Architect *had* fram'd.] Taſſo, *Il Mondo Creato*, Giornat. prima:

——————————" al primo eſſempio,
" Che 'l *diuin Architetto* in ſe dipinſe."

And in *Partheneia Sacra* we have " the great Architect of Heauen," edit. 1633, p. 68, which is alſo a phraſe, as Mr. Dunſter remarks, in Sylveſter's *Du Bartas*, edit. 1621, p. 178. TODD.

Ver. 257. *From hence no cloud, or, to obſtruct his ſight,*
Star interpos'd,] The comma after " *interpos'd*," ſhows that it is here a participle in the ablative caſe put abſolutely; and the conſtruction is, " From hence, no cloud or ſtar *being* interposed to obſtruct his ſight, he ſees, however ſmall *it is, appearing very ſmall at that diſtance*, the earth not unlike to other ſhining globes, and *in it Paradiſe*, the garden of God, *that was* crowned with cedars *which were higher than the higheſt* hills." NEWTON.

Compare Arioſto, *Orl. Fur.* C. xiv. 78.

" Dovunque drizza Michael l' Angel l' ale
" Fuggon' le nubi, e torna il ciel ſereno, &c."
DUNSTER.

Ver. 262. ——————— obſerves] The glaſs *obſerves*; a

Imagin'd lands and regions in the moon:
Or pilot, from amidſt the Cyclades
Delos or Samos firſt appearing, kens
A cloudy ſpot. Down thither prone in flight
He ſpeeds, and through the vaſt ethereal ſky
Sails between worlds and worlds, with ſteady wing
Now on the polar winds, then with quick fan
Winnows the buxom air; till, within ſoar
Of towering eagles, to all the fowls he ſeems
A phœnix, gaz'd by all as that ſole bird,
When, to enſhrine his reliques in the Sun's
Bright temple, to Egyptian Thebes he flies.
At once on the eaſtern cliff of Paradiſe

poetical expreſſion, the inſtrument put for the perſon who makes uſe of it. NEWTON.

Ver. 266. ——— *Down thither prone in flight* &c.] Virgil, *Æn.* iv. 253.

"——" hinc toto præceps ſe corpore ad undas
"Miſit, avi ſimilis." NEWTON.

Ver. 272. *A phœnix,*] Dr. Bentley objects to Raphael's taking *the ſhape of a phœnix*; and the objection would be very juſt if Milton had ſaid any ſuch thing: but he only ſays, that "to all the fowls he *ſeems* a phœnix;" but he was not really a phœnix, the birds only fancied him one. This bird was famous among the ancients, but generally looked upon by the moderns as fabulous. The naturaliſts ſpeak of it as ſingle, or the only one of its kind; and therefore it is called here "that *ſole bird,*" as it had been before by Taſſo, where Armida is, in like manner, compared to a phœnix, *Gier. Lib.* C. xvii. ſt. 35.

"Come all'hor, che 'l rinato *unico augello* &c." NEWTON.

The ſame compariſon of an angel to a phœnix, is alſo in Marino's *Strage de gli Innocenti,* lib. ii. ſt. 133. TODD.

He lights, and to his proper ſhape returns
A Seraph wing'd: Six wings he wore, to ſhade
His lineaments divine; the pair that clad
Each ſhoulder broad, came mantling o'er his breaſt
With regal ornament; the middle pair
Girt like a ſtarry zone his waiſt, and round
Skirted his loins and thighs with downy gold
And colours dipt in Heaven; the third his feet
Shadow'd from either heel with feather'd mail,
Sky-tinctur'd grain. Like Maia's ſon he ſtood,

Ver. 276. ——— *and to his proper* ſhape *returns*] The word *ſhape* here, I ſuppoſe, occaſioned Dr. Bentley to ſay that Milton makes Raphael *take the ſhape* of a phœnix. But, by *returning to his proper ſhape*, Milton means only that he ſtood on his feet, and gathered up his wings into their proper place and ſituation. PEARCE.

Or, as another ingenious perſon expreſſes it, he ſeemed again, what he really was, *A Seraph wing'd*; whereas in his flight he appeared, what he was not, *A phœnix*. NEWTON.

Ver. 277. ——— *Six wings he wore,*] The Seraphim ſeen by *Iſaiah*, vi. 2, had the ſame number of wings, but differently diſpoſed. NEWTON.

Ver. 284. ——— *with feather'd mail,*
Sky-tinctur'd grain.] Feathers lie one ſhort of another, reſembling the plates of metal of which *coats of mail* are compoſed. Sky-coloured, *dyed in grain*, to expreſs beauty and durableneſs. RICHARDSON.

Ver. 285. ——— *Like Maia's ſon he ſtood*, &c.] It has been obſerved by Hume and Dr. Newton, that Milton, in comparing the Angel to Mercury, *Maia's ſon*, had in view the deſcription of Mercury's flight and deſcent to the earth, *Iliad* xxiv. 339, &c. and *Æneid* iv. 238, &c. Pope has noticed the ſame; but without allowing that ſuperiority to Milton which the other criticks have given him; a ſuperiority, as Hume ſays, like that

And ſhook his plumes, that heavenly fragrance fill'd
The circuit wide. Straight knew him all the bands
Of Angels under watch; and to his ſtate,

of a ſeraph to a fiction. The reader may alſo compare, as Dr. Newton adds, this deſcent of Raphael with that of Gabriel in Taſſo, C. i. ſt. 13, &c. But, as Dr. Pearce remarks, it is the graceful poſture in ſtanding, after alighting, that is particularly compared to Mercury, *Æn.* iv. 253.

" Hic paribus primùm nitens Cyllenius alis
" *Conſtitit.*"

And Dr. Newton ſubjoins, that the idea might be firſt taken from the graceful attitudes of the antique ſtatues of Mercury; but that Milton might have it more immediately from Shakſpeare, *Hamlet*, A. iii. S. iv.

" A *ſtation*, like the herald Mercury,
" New-lighted on a heaven-kiſſing hill." TODD.

Ver. 286. *And ſhook his plumes*, &c.] The image of the Angel's ſhaking his fragrant plumes is borrowed particularly from Fairfax's *Taſſo*, C. i. ſt. 14.

" On Lebanon at firſt his foot he ſet,
" And ſhook his wings with roarie may-dews wet."
NEWTON.

The Angel, ſent to Mary, in Sannazarius, thus expands his wings, *De Partu Virg.* lib. i. v. 107.

——————" ingentes *explicat* alas,
" Ac tectis latè *inſuetum diffundit odorem.*"

So Pope, in his *Abelard and Eloiſa*, v. 218.

" And *wings* of ſeraphs *ſhed divine perfumes.*"

And Collins, with remarkable elegance, has thus painted *Mirth*, in his Ode to the *Paſſions:*

" And he, amidſt his frolick play,
" As if he would the charming air repay,
" *Shook* thouſand *odours from his dewy wings.*" TODD.

And to his meſſage high, in honour riſe; 289
For on ſome meſſage high they gueſs'd him bound.
Their glittering tents he paſs'd, and now is come
Into the bliſsful field, through groves of myrrh,
And flowering odours, caſſia, nard, and balm;
A wilderneſs of ſweets; for Nature here
Wanton'd as in her prime, and play'd at will 295

Ver. 289. ——————— *in honour* riſe;] With the ſame reſpect as the Muſes pay to Gallus in Virgil, *Ecl.* 66.

" Utque viro Phœbi chorus *affurrexerit* omnis."

NEWTON.

When Iris comes to the habitation of the Winds, *Hom. Iliad* xxiii. 203.

——————— τοὶ δ' ὡς ἴδον ὀφθαλμοῖσι
Πάντες 'ΑΝΗΙΞΑΝ, κάλεον δὲ κ. τ. λ. CALLANDER.

Ver. 294. *A wilderneſs of ſweets*;] An elegant expreſſion, and greatly to be preferred to Marino's " dolce confuſion di mille odori," *Adon.* C. i. ſt. 13. In the poems of Shakſpeare and others, 12mo. 1640, ſhrubs and flowers, in *The Tale of Cephalus and Procris*, are thus deſcribed making " a meere confuſion of ſweet ſmels." TODD.

Ver. 294. ——————— Nature here
Wanton'd *as in her* prime,] Compare Lyly's *Woman in the Moone*, 1597, at the beginning, where *Nature* is the ſpeaker:

" *Nature* deſcends from farre aboue the ſpheeres,
" To *frolicke* heere in fayre Vtopia;
" Where *my chiefe workes do floriſh in their prime*,
" And *wanton* in their firſt ſimplicitie."

So, in Thomas Watſon's firſt ſett of Italian Madrigalls engliſhed, 4to. Lond. 1590, Sign. B. iiij. b. Song viii.

" This ſweet and merry month of May,
" While *Nature wantons* in her *pryme*,
" And birds doe ſing, &c."

Her virgin fancies pouring forth more ſweet,
Wild above rule or art, enormous bliſs.
Him through the ſpicy foreſt onward come
Adam diſcern'd, as in the door he ſat
Of his cool bower, while now the mounted ſun
Shot down direct his fervid rays to warm
Earth's inmoſt womb, more warmth than Adam needs:
And Eve within, due at her hour prepar'd
For dinner ſavoury fruits, of taſte to pleaſe
True appetite, and not diſreliſh thirſt

The ſame ſong occurs in W. Byrd's Pſalmes, Songs, and Sonnets, &c. 4to. Lond. 1611, Sign. C. Song ix. TODD.

Ver. 297. *Wild above rule or art, enormous bliſs.*] All the editions point this line with a colon or ſemi-colon after *art*, till that of 1727; from which I have here ſubſtituted a comma, agreeably alſo to the ſuggeſtion of Dr. Newton: *enormous bliſs* being the accuſative caſe after *pouring forth*, which bliſs was the *more ſweet*, as it was *wild above rule or art*. I find the paſſage thus pointed alſo, in Harris's *Philological Inquiries*, P. iii. Ch. xiii. p. 496. TODD.

Ver. 299. ——— *as in the door he ſat*] So Abraham "ſat in the tent-door, in the heat of the day," when he was viſited by three Angels, *Gen.* xviii. 1. From that paſſage our poet formed this incident. BENTLEY.

From the ſame chapter the poet has alſo formed the entertainment of the Angel by Adam and Eve. TODD.

Ver. 300. ——— *the* mounted *ſun*] The ſame thought of the ſun's ſeeming to *mount* and *decline*, as it is in ver. 370, is in Virgil, *Georg.* iii. 358. "Nec cùm invectus equis &c." See alſo Heſiod, *Theog.* 761.

Οὐρανὸν ἐσανιὼν, καὶ ὑπὲρ ἠερόεντα κατελθών. CALLANDER.

Of nectarous draughts between, from milky ſtream,
Berry or grape: To whom thus Adam call'd.
Haſte hither, Eve, and worth thy ſight behold
Eaſtward among thoſe trees, what glorious ſhape
Comes this way moving; ſeems another morn
Riſen on mid-noon; ſome great beheſt from Heaven
To us perhaps he brings, and will vouchſafe
This day to be our gueſt. But go with ſpeed,
And, what thy ſtores contain, bring forth, and pour
Abundance, fit to honour and receive
Our heavenly ſtranger: Well we may afford

Ver. 310. ——————— *ſeems another morn*
Riſen on mid-noon;] An expreſſion probably borrowed from Marino, upon a ſudden appearance of a glory much of the ſame kind, *Adon.* C. xi. ſt. 27.

" Ed ecco un luſtro lampeggiar d'intorno
" Che ſole à ſole aggiunſe, e giorno à giorno." THYER.

See the Song in Cartwright's *Ordinary*, Reed's *Old Plays*, vol. x. p. 295.

" Whiles early light ſprings from the ſkies,
" A fairer from your bride doth riſe;
" A brighter day doth thence appear,
" And make a *ſecond morning* there."

Compare alſo Harington's *Polindor and Floſtella*, 1651, p. 8, of Floſtella's " diſrobing herſelf;"

——————" ſeeming to ſhoot,
" New light into thoſe ſhades, as though
" *Another morne were roſe* below."

And Craſhaw's verſes in my note on *Arcades*, ver. 5. TODD.

Our givers their own gifts, and large beſtow
From large beſtow'd, where Nature multiplies
Her fertile growth, and by diſburthening grows
More fruitful, which inſtructs us not to ſpare.
To whom thus Eve. Adam, earth's hallow'd mould,
Of God inſpir'd! ſmall ſtore will ſerve, where ſtore,
All ſeaſons, ripe for uſe hangs on the ſtalk;
Save what by frugal ſtoring firmneſs gains
To nouriſh, and ſuperfluous moiſt conſumes:
But I will haſte, and from each bough and brake,
Each plant and jucieſt gourd, will pluck ſuch choice
To entertain our Angel-gueſt, as he

Ver. 325. ——— *and ſuperfluous moiſt conſumes:*] This is rather too philoſophical for the female character of Eve: And, in my opinion, one of Milton's greateſt faults is his introducing inconſiſtencies in the characters both of Angels and Man, by mixing too much with them his own philoſophical notions.

THYER.

Ver. 326. ——— *and from each bough and* brake,
Each plant and jucieſt gourd,] Dr. Bentley would read *branch* inſtead of *brake*, thinking that proviſions are not to be gathered from brakes: but *bough*, *brake*, *plant*, and *gourd*, expreſs here all the ſeveral kinds of things which produce fruits. The *bough* belongs to fruit trees; the *plant* is ſuch as that which produces ſtrawberries, &c.; the *gourd* includes all kinds that lie on the earth; and the *brake* is the ſpecies between trees and plants; of this ſort are (I think) the buſhes which yield currants, blackberries, gooſe-berries, raſberries, &c. But if we read with the Doctor *branch*, it will be a ſuperfluous word, becauſe of *bough* which preceded it. PEARCE.

Beholding ſhall confeſs, that here on Earth
God hath diſpens'd his bounties as in Heaven.
So ſaying, with diſpatchful looks in haſte
She turns, on hoſpitable thoughts intent
What choice to chooſe for delicacy beſt,
What order, ſo contriv'd as not to mix
Taſtes, not well join'd, inelegant, but bring
Taſte after taſte upheld with kindlieſt change;
Beſtirs her then, and from each tender ſtalk
Whatever Earth, all-bearing mother, yields
In India Eaſt or Weſt, or middle ſhore
In Pontus or the Punick coaſt, or where

Ver. 331. *So ſaying*, &c.] Homer, *Iliad* ix. 205.

Ὡς φάτο· Πάτροκλος δὲ φίλῳ ἐπιπείθετ' ἑταίρῳ.
Αὐτὰρ ὅγε κρείων μέγα κάββαλεν κ. τ. λ. STILLINGFLEET.

Ver. 333. *What choice to chooſe*] This ſort of jingle is very uſual in Milton, as to *move motion*, B. viii. 130. *thoughts mix-thought*, B. ix. 289. *finn'd ſin*, B. xi. 427. And it is not unuſual in the beſt claſſick authors, as in Terence, *Andr.* v. 8.

—— "Nam hunc ſcio mea ſolide ſolum *gaviſurum gaudia*:"

and in Virgil, *Æn.* xii. 680.

"—— hunc, oro, ſine me *furere* ante *furorem*:"

and many more inſtances might be given. NEWTON.

Ver. 338. ——— *Earth*, all-bearing mother,] So the Greeks call her Παμμῆτορ γῆ, and the Latins *Omniparens*. NEWTON.

Ver. 339. ——— *or middle ſhore* &c.] Or on the borders of the Mediterranean; *in Pontus*, part of Aſia, *or the Punick coaſt*, part of Africa, *or where Alcinous reign'd*, in a Grecian iſland in the Ionian ſea (now the gulf of Venice) anciently called Phæacia, then Corcyra, now Corfu. The ſoil is fruitful in oil, wine, and moſt excellent fruits, and its owner is made famous for his garden celebrated by Homer. HUME.

Alcinous reign'd, fruit of all kinds, in coat
Rough, or ſmooth rind, or bearded huſk, or ſhell,
She gathers, tribute large, and on the board
Heaps with unſparing hand; for drink the grape
She cruſhes, inoffenſive muſt, and meaths
From many a berry, and from ſweet kernels preſs'd
She tempers dulcet creams; nor theſe to hold
Wants her fit veſſels pure; then ſtrows the ground
With roſe and odours from the ſhrub unfum'd.
Mean while our primitive great ſire, to meet
His God-like gueſt, walks forth, without more train
Accompanied than with his own complete
Perfections; in himſelf was all his ſtate,

Ver. 344. ——————— *for drink the grape*
She cruſhes, inoffenſive *muſt,*] By the word *inoffenſive* Milton intends to hint at the later invention of fermenting the juice of the grape, and thereby giving it an intoxicating quality. This he would ſay was not the wine of Paradiſe. THYER.

Ver. 345. ——————— *and meaths*] Sweet drinks like mead. A word uſed by Chaucer, and perhaps derived from μέθυ. NEWTON.

Ver. 349. ——————— *from the ſhrub unfum'd.*] That is, not burnt and exhaling ſmoke as in fumigations, but with its natural ſcent. HEYLIN.

Ver. 351. ——————— without *more train*
Accompanied than with *his own* &c.] *Without more than with* is a ſolœciſm. It ſhould be "without more train than his own complete perfections," *with* being expunged. But he gave it "*with no more train than with* &c." BENTLEY.

More ſolemn than the tedious pomp that waits
On princes, when their rich retinue long
Of horſes led, and grooms beſmear'd with gold,
Dazzles the croud, and ſets them all agape.
Nearer his preſence Adam, though not aw'd,
Yet with ſubmiſs approach and reverence meek,
As to a ſuperiour nature bowing low,
Thus ſaid. Native of Heaven, for other place
None can than Heaven ſuch glorious ſhape contain;
Since, by deſcending from the thrones above,
Thoſe happy places thou haſt deign'd a while
To want, and honour theſe, vouchſafe with us
Two only, who yet by ſovran gift poſſeſs
This ſpacious ground, in yonder ſhady bower
To reſt; and what the garden choiceſt bears
To ſit and taſte, till this meridian heat

Ver. 356. ——— beſmear'd with gold,] Horace's "*aurum veſtibus illitum*," Od. iv. ix. 14, comes neareſt to it. HUME.

Virgil has uſed a like expreſſion, *Æn.* x. 314.

"Per tunicam *ſqualentem auro*." RICHARDSON.

Ver. 357. ——— *and ſets them all* agape.] Virgil, *Georg.* ii. 463.

"Nec varios *inhiant* pulchra teſtudine poſtes." JORTIN.

Ver. 361. ——— *Native of Heaven, for other place*
None can than Heaven ſuch glorious ſhape contain;] Milton, in the turn of theſe words, very plainly alludes to what Æneas ſays to Venus in the firſt *Æneid*, ver. 327.

"O, quam te memorem, Virgo? namque haud tibi vultus
"Mortalis, nec vox hominem ſonat; O Dea certe."

THYER.

Be over, and the ſun more cool decline.
Whom thus the angelick Virtue anſwer'd mild.
Adam, I therefore came; nor art thou ſuch
Created, or ſuch place haſt here to dwell,
As may not oft invite, though Spirits of Heaven,
To viſit thee; lead on then where thy bower
O'erſhades; for theſe mid-hours, till evening riſe,
I have at will. So to the ſylvan lodge
They came, that like Pomona's arbour ſmil'd,
With flowerets deck'd, and fragrant ſmells; but Eve,
Undeck'd ſave with herſelf, more lovely fair

Ver. 371. *Whom thus the* angelick Virtue] The *angel*: Thus Homer uſes Πριάμοιο βίην, *the ſtrength of Priam*, for *Priam himſelf*, *Il.* iii. 105; and Ἕκτορος μένος for *Hector*, *Il.* xiv. 418. And *Odyſſ.* vii. 167. Αὐτὰρ ἐπεὶ τόγ' ἄκουσ' ἱερὸν μένος Αλκινόοιο, "After the *ſacred ſtrength of Alcinous* had heard that." Imitated twice by Virgil, odora *canum vis* for *dogs*, *Æn.* iv. 132: *Vim*que *Deûm* infernam, the infernal deities, *Æn.* xii. 149. HUME.

Ver. 378. ——————— *Pomona's arbour*] The Goddeſs of fruit-trees might well be ſuppoſed to have a delightful arbour, but that could not be more delightful in imagination, than this was in reality. See Ovid, *Met.* xiv. 623, &c. NEWTON.

Ver. 380. *Undeck'd ſave with herſelf,*] This is *ſimplex munditiis* indeed, beyond Horace's, and makes an excellent contraſt to Ovid's deſcription of the fine lady full dreſs'd,

——— "pars minima eſt ipſa puella ſui."

It calls to mind that memorable ſaying, "Induitur, formoſa eſt; exuitur, ipſa forma eſt." *Dreſs'd, ſhe is beautiful; undreſs'd, ſhe is beauty itſelf.* With the ſame elegance of expreſſion, deſcribing Adam, he has ſaid,

——— "in himſelf was all his ſtate." NEWTON.

Than Wood-Nymph, or the faireſt Goddeſs
feign'd
Of three that in mount Ida naked ſtrove,
Stood to entertain her gueſt from Heaven; no veil
She needed, virtue-proof; no thought infirm
Alter'd her cheek. On whom the Angel *Hail*
Beſtow'd, the holy ſalutation us'd
Long after to bleſt Mary, ſecond Eve.

Hail, Mother of Mankind, whoſe fruitful womb
Shall fill the world more numerous with thy ſons,
Than with theſe various fruits the trees of God
Have heap'd this table!—Rais'd of graſſy turf
Their table was, and moſſy ſeats had round,
And on her ample ſquare from ſide to ſide
All autumn pil'd, though ſpring and autumn here

Ver. 381. ——— *or the faireſt Goddeſs feign'd*
Of three &c.] He alludes to the conteſt for beauty, the "certamina dearum" of Ovid, between Venus, Juno, and Minerva. The turn of the expreſſion is not unlike Drummond's deſcription of a beautiful virgin, *Poems* 1616. Part ſecond.

"No *Deitie feign'd*, which haunts the ſilent woods,
"Is like to her, &c." TODD.

Ver. 384. ——— *no thought infirm*
Alter'd her cheek.] There is a dignified ſimplicity, a chaſteneſs of expreſſion here that has the fineſt effect, and I believe never was exceeded. Such language is the eſſence of true poetry. It is ſcarcely neceſſary here to refer to *Gen.* ii. 25. DUNSTER.

Ver. 387. ——— *to bleſt Mary*, ſecond Eve.] See *Luke* i. 28. She is called *ſecond Eve*, as Chriſt is ſometimes called *ſecond Adam*. NEWTON.

Ver. 394. *All autumn pil'd,*] The table had moſſy ſeats round

Danc'd hand in hand. A while diſcourſe they hold;
No fear leſt dinner cool; when thus began
Our author. Heavenly ſtranger, pleaſe to taſte
Theſe bounties, which our Nouriſher, from whom
All perfect good, unmeaſur'd out, deſcends,
To us for food and for delight hath caus'd
The earth to yield; unſavoury food perhaps
To ſpiritual natures; only this I know,
That one celeſtial Father gives to all.
To whom the Angel. Therefore what he gives

it, and all autumn pil'd upon it, that is, the fruits of autumn. So in Virgil, *Georg.* ii. 5.

——— " pampineo gravidus autumno
" Floret ager."

It may be obſerved here (as Dr. Greenwood adds) that when Milton introduces any thing that might give occaſion to a captious critick to inquire how Adam could be furniſhed with ſuch utenſils in his firſt ſtate; he has always the caution ſo to explain himſelf as to prevent any miſtake. Thus when he has mentioned the *table*, he tells us it was *rais'd of graſſy turf*. A little above, ver. 348, where he ſays Eve *wanted not fit veſſels*, he takes no farther notice of them there, becauſe the reader was prepared to underſtand it by a paſſage in B. iv. 335.

——— " and in the rind,
" Still as they thirſted, ſcoop the brimming ſtream."

NEWTON.

A paſſage in Sidney's *Arcadia* here probably occurred in Milton's mind. " There found they in the thickeſt part of the wood a little ſquare place, not burthened with trees, but with a board covered and beautified with the pleaſanteſt fruits that ſun-burn'd Autumn could deliver to them," p. 286. TODD.

Ver. 404. ——— *Therefore what he gives*
(Whoſe praiſe be ever ſung)] The fine effect of

(Whoſe praiſe be ever ſung) to Man in part
Spiritual, may of pureſt Spirits be found
No ingrateful food: And food alike thoſe pure
Intelligential ſubſtances require,
As doth your rational; and both contain
Within them every lower faculty
Of ſenſe, whereby they hear, ſee, ſmell, touch, taſte,
Taſting concoct, digeſt, aſſimilate,
And corporeal to incorporeal turn.
For know, whatever was created, needs
To be ſuſtain'd and fed: Of elements

this truly devotional parentheſis, will be ſenſibly felt by every devout reader of Milton. Truly to taſte the beauties of his ſacred poeſy, a previouſly devotional ſpirit, as Mr. Hayley has admirably obſerved, is abſolutely neceſſary. DUNSTER.

Ver. 407. *No ingrateful food:*] There being mention made in Scripture of *Angels food*, Pſal. lxxviii. 25; that is foundation enough for a poet to build upon, and to advance theſe notions of the Angels eating. NEWTON.

Ver. 415. ——————*Of elements* &c.] Dr. Bentley is for omitting here eleven lines together, but we cannot agree with him in thinking them the editor's, though we entirely agree with him in wiſhing, that the author had taken more care what notions of philoſophy he had put into the mouth of an Arch-Angel. It is certainly a great miſtake to attribute the *ſpots* in the moon, (which are owing to the inequalities of her ſurface, and to the different nature of her conſtituent parts, land and water) to attribute them, I ſay, to *vapours not yet turn'd into her ſubſtance.* It is certainly very *unphiloſophical* to ſay that the ſun *ſups with the ocean*, but it is not *unpoetical.* And whatever other faults are found in theſe lines, they are not ſo properly the faults of Milton, as of his times, and of thoſe ſyſtems of philoſophy which he had learned in his younger years. If he had written after the late diſcoveries and improvements in ſcience, he would have written in

The groſſer feeds the purer, earth the ſea,
Earth and the ſea feed air, the air thoſe fires
Ethereal, and as loweſt firſt the moon;
Whence in her viſage round thoſe ſpots, unpurg'd
Vapours not yet into her ſubſtance turn'd.
Nor doth the moon no nouriſhment exhale
From her moiſt continent to higher orbs.
The ſun that light imparts to all, receives
From all his alimental recompence
In humid exhalations, and at even
Sups with the ocean. Though in Heaven the trees

another manner. It is allowed by all philoſophers, that the ſun and fixed ſtars receive their ſupplies of nouriſhment; but in what manner they are fed and ſupplied is a great queſtion: And ſurely a greater latitude and liberty may be indulged to a poet in ſpeaking of theſe things, than to a philoſopher. The ſame kind of thought runs through the nineteenth ode of Anacreon, to which the poet might allude, but more particularly to that paſſage in Pliny, where the ſame account is given of the ſpots in the moon. "Sidera vero haud dubie humore terreno paſci, quia orbe dimidio nonnunquam maculoſa cernatur, ſcilicet nondum ſuppetente ad bauriendum ultra juſta vi: maculas enim non aliud eſſe quam terræ raptas cum humore ſordes." Lib. 2, cap. 9. NEWTON.

Ver. 421. *Nor doth the moon no nouriſhment exhale*] A Latiniſm. So Virgil, *Georg.* i. 83. "Nec nulla interea eſt inaratæ gratia terræ." NEWTON.

Ver. 422. *From her* moiſt *continent*] The moon is called in *Hamlet*, A. i. S. i. "the *moiſt* ſtar." And in Randolph's *Poems*, 1640, p. 49. "the *moiſt* moone." TODD.

Ver. 425. ——————— *and at even*
Sups *with the ocean.*] So, in Lovelace's *Poſthumous Poems*, 1659, p. 15. "The ſun *ſups* in the deep." TODD.

Ver. 426. ——————— *Though in Heaven the trees* &c.] In

Of life ambroſial fruitage bear, and vines
Yield nectar; though from off the boughs each morn
We bruſh mellifluous dews, and find the ground
Cover'd with pearly grain: Yet God hath here
Varied his bounty ſo with new delights,
As may compare with Heaven; and to taſte
Think not I ſhall be nice. So down they ſat,
And to their viands fell; nor ſeemingly
The Angel, nor in miſt, the common gloſs

mentioning *trees of life* and *vines* in Heaven, he is juſtified by Scripture. See *Mat.* xxvi. 29, and *Rev.* xxii. 2. NEWTON.

Ver. 427. ——————— ambroſial *fruitage bear; and vines Yield* nectar;] Cicero has very juſtly cenſured Homer for deſcribing his deities as ſubject to the ſame appetites with men, and having recourſe to *nectar* and *ambroſia* for their ſuſtenance. "Non enim *ambroſia* deos aut *nectare*, Juventate pocula miniſtrante, lætari arbitror.—Fingebat hæc Homerus, et humana ad deos transferebat; divina mallem ad nos." *Tuſc. Diſp.* l. 1. Milton's imitation of Homer in this particular (which is perhaps leſs liable to cenſure, as there are ſeveral paſſages in ſacred hiſtory where Angels are deſcribed as eating,) may be ſeen in this ſpeech of Raphael. Merrick's note on Tryphiodorus, ver. 251.—I may add that, in our poet's Lycidas, his departed friend is deſcribed "laving his locks with *nectar* in the bleſt kingdoms of joy and love." Enoch, tranſlated into heaven, is deſcribed both in the French *Du Bartas*, and in Liſle's tranſlation of it in 1625, p. 3.

"Thou drinkeſt now thy fill of *nectar* wine; thy day
"Of Saboth never ends." TODD.

Ver. 435. ——————— *the common gloſs Of* Theologians;] The uſual comment and expoſition of divines. For, ſeveral of the Fathers and ancient Doctors were of opinion, that the Angels did not really eat, but only

Of Theologians; but with keen diſpatch
Of real hunger, and concoctive heat
To tranſubſtantiate: What redounds, tranſpires
Through Spirits with eaſe; nor wonder; if by fire
Of ſooty coal the empirick alchemiſt
Can turn, or holds it poſſible to turn,
Metals of droſſieſt ore to perfect gold,
As from the mine. Mean while at table Eve

ſeemed to do ſo; and they ground that opinion principally upon what the Angel Raphael ſays in the book of Tobit, xii. 19. "*All theſe days did I appear unto you, but I did neither eat nor drink, but you did ſee a viſion.*" But our author was of the contrary opinion, that the Angel did not eat in appearance only but in reality, *with keen diſpatch of real hunger*, as he ſays; and this opinion is confirmed by the accounts in the Canonical Scripture of Abraham's entertaining three Angels at one time, and Lot's entertaining two Angels at another. See *Gen.* xviii. and xix. There it is ſaid plainly that meat was ſet before them, *and they did eat;* and there is no reaſon for not underſtanding this, as well as the reſt of the relation, literally. Milton uſes the word *Theologians*, in his *Tetrachordon*, p. 223, vol. i. ed. 1738. NEWTON.

In Heywood's *Hierarchie of Angels*, it is ſaid of the Angels, fol. edit. 1635, p. 200.

"In viſible form they likewiſe have appear'd,
"Been ſeen to walke, *to eat, to drinke*, &c."

But, in the ſame page, the aſſertion is qualified, according to *the common gloſs of Theologians*, as of the Angels with Abraham;

——— "they *dranke* with him, and *eat*,
"At leaſt, *unto his ſeeming*, taſted meat."

See alſo the note on *Comus*, v. 16. TODD.

Ver. 443. ——— *Mean while at table Eve*
Miniſter'd naked, &c.] See above, ver. 331, &c. The ſeveral particulars of Eve's collecting fruits, &c. for the Angel's repaſt, and attending on her celeſtial gueſt, ſeem to have been taken from Tibullus, B. i. *El.* v. 29.

Miniſter'd naked, and their flowing cups
With pleaſant liquours crown'd: O innocence
Deſerving Paradiſe! if ever, then,
Then had the ſons of God excuſe to have been
Enamour'd at that ſight; but in thoſe hearts
Love unlibidinous reign'd, nor jealouſy
Was underſtood, the injur'd lover's hell.
Thus when with meats and drinks they had ſuffic'd,

" Illa regat cunctos, illi ſint omnia curæ,
" Et juvet in totâ me nihil eſſe domo.
" Huc veniet Meſſala meus, cui dulcia poma
" Delia ſelectis detrahet arboribus.
" Et tantum venerata virum, hunc ſedula curet;
" Huic paret, atque epulas ipſa miniſtra gerat."

STILLINGFLEET.

Ver. 445. *With pleaſant liquours* crown'd:] *To crown their cups*, was a phraſe among the Greeks and Romans for filling them above the brim, but yet not ſo as to run over. Thus it is uſed by Homer, *Iliad* i. 470.

Κῆροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο.

and by Virgil, *Georg.* ii. 528.

——— " et ſocii cratera coronant." NEWTON.

Ver. 446. ——————— *if ever*, then,
Then *had the Sons of God excuſe* &c.] The doubling of *then* adds great force and emphaſis. The alluſion is to *Gen.* vi. 2. See note on B. iii. 463. NEWTON.

Some of the Rabbins ſay, Eve was ſo beautiful, that the prince of Angels fell in love with her, which occaſioned his fall. UPTON.

Ver. 451. *Thus when with meats and drinks they had ſuffic'd,*
Not burden'd nature,] Homer, *Iliad* i. 469. Αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο. And ſee Virgil, *Æn.* i. 216. Milton ſays the ſame thing, but at the ſame time inſinuates a fine moral of the true end of eating and drinking, which is to ſatisfy, but

Not burden'd nature, ſudden mind aroſe
In Adam, not to let the occaſion paſs
Given him by this great conference to know
Of things above his world, and of their being
Who dwell in Heaven, whoſe excellence he ſaw
Tranſcend his own ſo far; whoſe radiant forms,
Divine effulgence, whoſe high power, ſo far
Exceeded human; and his wary ſpeech
Thus to the empyreal miniſter he fram'd.

Inhabitant with God, now know I well
Thy favour, in this honour done to Man;
Under whoſe lowly roof thou haſt vouchſaf'd
To enter, and theſe earthly fruits to taſte,
Food not of Angels, yet accepted ſo,

not to burden, nature; and this ſort of temperance he not only recommends, as in the beginning of this book, and in B. xi. 530, &c. but remarkably practiſed himſelf. NEWTON.

See alſo *Odyſſ.* v. 201. And Spenſer, *Faer. Qu.* i. xii. 15, ii. vii. 15. But Milton had certainly Taſſo in his mind; at leaſt the paſſage has full ground for the Miltonick one, *Gier. Lib.* C. xi. 17.

" Poi che de' cibi il natural' amore
" Fù in lor repreſſo, e l' importuna ſete."

Fairfax alſo tranſlates it, " when the valiant knights *ſufficed* are with meat and drink." But Milton here gives more fully the intended ſenſe of Taſſo's *natural' amore* and *importuna ſete.*

DUNSTER.

Ver. 455. ——— *above* his *world,*] Tickell, Fenton, and Bentley, have corrupted the text, by reading " above *this* world."

TODD.

Ver. 456. ——— *whoſe* excellence] *Excellence* is a general word; and Milton branches the *excellence* of Angels into two particulars; their *radiant forms* (which were the effulgence of the Deity), and their *high power.* PEARCE.

As that more willingly thou couldſt not ſeem
At Heaven's high feaſts to have fed: yet what compare?
To whom the winged Hierarch replied.
O Adam, One Almighty is, from whom
All things proceed, and up to him return,
If not deprav'd from good, created all
Such to perfection, one firſt matter all,
Endued with various forms, various degrees
Of ſubſtance, and, in things that live, of life;
But more refin'd, more ſpiritous, and pure,

Ver. 467. ——————— *yet what compare?*] His ſpeech was *wary;* and he was afraid to aſk the Angel directly of the different conditions of Men and Angels; but yet intimates his deſire to know by queſtioning whether there was any compariſon between them. NEWTON.

I would have it obſerved in what a beautiful manner Milton brings on the execution of thoſe orders, which Raphael had received from God. To avoid all appearance of harſhneſs or abruptneſs, which might have ſeemed, if the Angel had immediately entered upon his errand, the poet makes uſe of Adam's curioſity to introduce the ſubject, and puts ſuch wary and modeſt queſtions into his mouth, as naturally led to thoſe high matters, upon which the other was commiſſioned to diſcourſe to him. GREENWOOD.

Certainly Adam is not aſking any queſtion here, as doctor Newton would inſinuate. This exclamation is the exclamation of admiration at the ſuperiour joys of Heaven, as ſuggeſted by the ſuperiour nature, the "radiant form and divine effulgence," of his heavenly viſitor. DUNSTER.

Ver. 471. ——————— *created all*
Such to perfection,] See *Wisdom* i. 14. TODD.

Ver. 475. *But more refin'd, more ſpiritous, and pure,* &c.] So Spenſer, in his *Hymne of Heavenly Beautie,* ſpeaking of the earth, the air, and above that the pure cryſtalline,

As nearer to him plac'd, or nearer tending
Each in their ſeveral active ſpheres aſſign'd,
Till body up to ſpirit work, in bounds
Proportion'd to each kind. So from the root
Springs lighter the green ſtalk, from thence the leaves
More aery, laſt the bright conſummate flower
Spirits odórous breathes: flowers and their fruit,

"By view whereof it plainly may appeare,
"That ſtill as every thing doth upward tend,
"And further is from earth, ſo ſtill more cleare
"And faire it growes &c." THYER.

Ver. 478. *Till body up to ſpirit work*, &c.] Our author ſhould have conſidered things better; for, by attributing his own falſe notions in philoſophy to an Arch-Angel, he has really leſſened the character which he intended to raiſe. He is as much miſtaken here in his metaphyſicks, as he was before in his phyſicks. This notion of matter refining into ſpirit is by no means obſerving the *bounds proportion'd to each kind.* I ſuppoſe, he meant it as a comment on the doctrine of a natural body changed into a ſpiritual body, as in 1 *Cor.* xv. and perhaps borrowed it from ſome of his ſyſtems of divinity. For Milton, as he was too much of a materialiſt in his philoſophy, ſo he was too much of a ſyſtematiſt in his divinity. NEWTON.

Ver. 482. *Spirits odórous*] We muſt take notice in reading this verſe, that *Spirits* is here a word of *two* ſyllables, though it is often contracted into *one*, or pronounced as two ſhort ones, and particularly in the ſecond line after this, "To vital *ſpirits* aſpire;" and the ſecond ſyllable in *odórous* is to be pronounced long, though the poet makes it ſhort in other places, as in B. iv. 166. But theſe are not the only inſtances, where Milton makes uſe of this ſame poetical licence. NEWTON.

Odorous is pronounced with the ſame accent in Marino's *Slaughter of the Innocents*, tranſlated by T. R. 1675, p. 60.

"The hills, and dales, that plants *odórous* bare." TODD.

Man's nouriſhment, by gradual ſcale ſublim'd,
To vital ſpirits aſpire, to animal,
To intellectual; give both life and ſenſe,
Fancy and underſtanding; whence the ſoul
Reaſon receives, and reaſon is her being,
Diſcurſive, or intuitive; diſcourſe
Is oftest yours, the latter moſt is ours,
Differing but in degree, of kind the ſame.
Wonder not then, what God for you ſaw good
If I refuſe not, but convert, as you
To proper ſubſtance. Time may come, when Men
With Angels may participate, and find
No inconvenient diet, nor too light fare;
And from theſe corporal nutriments perhaps
Your bodies may at laſt turn all to ſpirit,
Improv'd by tract of time, and, wing'd, aſcend
Ethereal, as we; or may, at choice,
Here or in heavenly Paradiſes dwell;
If ye be found obedient, and retain
Unalterably firm his love entire,

Ver. 498. ——————— *and, wing'd, aſcend*
Ethereal, as we;] It is the doctrine of the ableſt Divines and primitive Fathers of the Catholick church, that, if Adam had not ſinned, he would never have died, but would have been tranſlated from Earth to Heaven; and this doctrine the reader may ſee illuſtrated in the learned Biſhop Bull's diſcourſe *Of the ſtate of man before the fall.* Our author no doubt was very well acquainted with the ſenſe of antiquity in this particular; and admitting the notion, what he ſays is poetical at leaſt, if you will not allow it to be probable and rational.

NEWTON.

Whoſe progeny you are. Mean while enjoy
Your fill what happineſs this happy ſtate
Can comprehend, incapable of more.
To whom the patriarch of mankind replied.
O favourable Spirit, propitious gueſt,
Well haſt thou taught the way that might direct
Our knowledge, and the ſcale of nature ſet
From center to circumference; whereon,
In contemplation of created things,
By ſteps we may aſcend to God. But ſay,

Ver. 503. *Whoſe progeny you are.*] From St. Paul, *Acts* xvii. 28. "For we are alſo his offspring:" who took it from Aratus, Τοῦ γὰρ καὶ γένος ἐσμέν. NEWTON.

Ver. 504. *Your fill what happineſs*] Your fill *of* what happineſs, or *to* your fill what happineſs. NEWTON.

Ver. 509. ——— *and the ſcale of nature ſet*
From center to circumference,] The ſcale or ladder of nature aſcends by ſteps from a point, a center, to the whole circumference of what makind can ſee or comprehend. The metaphor is bold and vaſtly expreſſive. *Matter, one firſt matter,* is this center; nature infinitely diverſified is the ſcale which reaches to the utmoſt of our conceptions, all round. We are thus led to God; whoſe circumference *who can tell?* "*Uncircumſcrib'd he fills infinitude,*" B. vii. 170. RICHARDSON.

Ver. 512. *By ſteps we may aſcend to God.*] There is a real viſible ladder (beſides that viſionary one of Jacob) whoſe foot, though placed on the earth among the loweſt of the creation, yet leads us *by ſteps, in contemplation of created things,* up to God, the inviſible Creator of all things. HUME.

Milton here very clearly alludes to the Platonick philoſophy of riſing gradually from the conſideration of particular created beauty to that which is univerſal and uncreated. THYER.

St. Bernard's expreſſion might have been now in Milton's mind:

What meant that caution join'd, *If ye be found*
Obedient? Can we want obedience then
To him, or poſſibly his love deſert,
Who form'd us from the duſt and plac'd us here
Full to the utmoſt meaſure of what bliſs
Human deſires can ſeek or apprehend?

To whom the Angel. Son of Heaven and Earth,
Attend! That thou art happy, owe to God;
That thou continueſt ſuch, owe to thyſelf,
That is, to thy obedience; therein ſtand.
This was that caution given thee; be advis'd.
God made thee perfect, not immutable;
And good he made thee, but to perſevere
He left it in thy power; ordain'd thy will
By nature free, not over-rul'd by fate

"Humilitas *ſcala cœli.*" But ſee alſo Stafford's *Niobe*, 12mo. 1611, p. 3. "The beaſts themſelues haue ſenſe; nay, they haue appearing (though not apparent) vertues; but none of them euer yet mounted one degree of contemplation's riſing ſcale; by which the wiſe man, with an aſpiring zeale, aſcends the throne of God, &c." TODD.

Ver. 520. *Attend:* &c.] The ſentences here are very ſhort, as every thing ought to be in the preceptive way. "*Quicquid præcipies, eſto brevis,*" is the rule of Horace, *De Arte Poet.* 335. And this brevity in the preceptive, as it is agreeable to Horace's rule, ſo likewiſe is it to his practice, as particularly in that ſtring of precepts, *Epiſt.* I. ii. 55. NEWTON.

Ver. 526. ——————— *ordain'd thy* will
By nature free, *not over-rul'd by fate* &c.] See Sir John Davies's *Noſce teipſum*, p. 36, ed. 1608.

"If by his word he had the current ſtayd
"Of Adam's *will*, which was *by nature free*,
"It had bene one, as if his word had ſayd,
"I will henceforth, that *Man no man ſhall be*." TODD.

Inextricable, or ſtrict neceſſity:
Our voluntary ſervice he requires,
Not our neceſſitated; ſuch with him
Finds no acceptance, nor can find; for how
Can hearts, not free, be tried whether they ſerve
Willing or no, who will but what they muſt
By deſtiny, and can no other chooſe?
Myſelf, and all the angelick hoſt, that ſtand
In ſight of God, enthron'd, our happy ſtate
Hold, as you yours, while our obedience holds;
On other ſurety none: Freely we ſerve,
Becauſe we freely love, as in our will
To love or not; in this we ſtand or fall:
And ſome are fallen, to diſobedience fallen,
And ſo from Heaven to deepeſt Hell; O fall
From what high ſtate of bliſs, into what woe!
  To whom our great progenitor. Thy words
Attentive, and with more delighted ear,
Divine inſtructer, I have heard, than when
Cherubick ſongs by night from neighbouring hills
Aëreal muſick ſend: Nor knew I not
To be both will and deed created free;

Ver. 546. ——————— *than when*
Cherubick ſongs &c.] Adam had mentioned theſe nightly ſongs of the Angels with pleaſure in B. iv. 680, &c. But ſtill he prefers the converſation of the Angel, and thinks diſcourſe more ſweet; "for eloquence the ſoul, ſong charms the ſenſe." NEWTON.

Ver. 548. ——————— *nor knew I not*
To be both will and deed created free;] Nor was it

Yet that we never ſhall forget to love
Our Maker, and obey him whoſe command
Single is yet ſo juſt, my conſtant thoughts
Aſſur'd me, and ſtill aſſure: Though what thou tell'ſt
Hath paſs'd in Heaven, ſome doubt within me move,
But more deſire to hear, if thou conſent,
The full relation, which muſt needs be ſtrange,
Worthy of ſacred ſilence to be heard;
And we have yet large day, for ſcarce the ſun
Hath finiſh'd half his journey, and ſcarce begins
His other half in the great zone of Heaven.

Thus Adam made requeſt; and Raphaël,
After ſhort pauſe aſſenting, thus began.

High matter thou enjoin'ſt me, O prime of men,

unknown to me that my will and actions are free. I knew I was free. Two negatives make an affirmative. RICHARDSON.

Ver. 551. ——————— *whoſe command*
Single is yet ſo juſt,] That is, the command not to eat of the forbidden tree, the only command given to man. It is ſpoken of much in the ſame manner, B. iv. 419, and again v. 432. And this command, though *ſingle*, and therefore on that account to be obeyed, is yet ſo juſt, that it lays a further obligation upon our obedience. NEWTON.

Ver. 557. *Worthy of ſacred ſilence to be heard;*] Worthy of religious ſilence, ſuch as was required at the ſacrifices, and other religious ceremonies, of the ancients; alluding to that of Horace, *Od.* ii. xiii. 29, 30.

" Utrumque *ſacro digna ſilentio*
" Mirantur umbræ dicere." RICHARDSON.

Sad taſk and hard: For how ſhall I relate
To human ſenſe the inviſible exploits
Of warring Spirits? how, without remorſe,
The ruin of ſo many glorious once
And perfect while they ſtood? how laſt unfold
The ſecrets of another world, perhaps
Not lawful to reveal? yet for thy good
This is diſpens'd; and what ſurmounts the reach
Of human ſenſe, I ſhall delineate ſo,
By likening ſpiritual to corporal forms,
As may expreſs them beſt; though what if Earth

Ver. 563. *High matter thou enjoin'ſt me, O prime of men,*
Sad taſk and hard: &c.] It is cuſtomary with the epick poets to introduce, by way of epiſode and narration, the principal events which happened before the action of the poem commences: And as Homer's Ulyſſes relates his adventures to Alcinous, and as Virgil's Æneas recounts the hiſtory of the ſiege of Troy and of his own travels to Dido; ſo the Angel relates to Adam the fall of Angels and the creation of the world; and begins his narration of the fall of Angels, much in the ſame manner as Æneas does his account of the deſtruction of Troy, Virg. *Æn.* ii. 3.

"Infandum, regina, jubes renovare dolorem." NEWTON.

Ver. 568. ——————— *how laſt unfold*
The ſecrets of another world, perhaps
Not lawful to reveal?] So, in Virgil, *Æn.* vi. 226.

"Sit mihi fas audita loqui; ſit numine veſtro
"Pandere res altâ terrâ et caligine merſos."
STILLINGFLEET.

Ver. 574. ——————— *though what if Earth* &c.] In order to make Adam comprehend theſe things, the angel tells him that he muſt *liken ſpiritual to corporal forms*, and queſtions whether there is not a greater ſimilitude and reſemblance between

Be but the ſhadow of Heaven, and things therein
Each to other like, more than on earth is thought?
As yet this world was not, and Chaos wild
Reign'd where theſe Heavens now roll, where Earth now reſts
Upon her center pois'd; when on a day
(For time, though in eternity, applied
To motion, meaſures all things durable
By preſent, paſt, and future,) on ſuch day

things in Heaven and things in Earth than is generally imagined, which is ſuggeſted very artfully, as it is indeed the beſt apology that could be made for thoſe bold figures, which Milton has employed; and eſpecially in his deſcriptions of the battles of the Angels. To the ſame purpoſe ſays Mr. Mede, *Diſcourſe* x. "If the viſible things of God may be learned, as St. Paul ſays, from the creation of the world, why may not the inviſible and intelligible world be learned from the fabrick of the viſible? the one (it may be) being the pattern of the other." NEWTON.

We may alſo compare Cicero, *Fragm. Timæus*, ad init. "Atque ſi pulcher eſt hic mundus, ſi probus ejus artifex, profectò ſpeciem æternitatis imitari maluit; ſin ſecus, quod ne dictu quidem fas eſt, generatum exemplum eſt pro æterno ſecutus. Non igitur dubium, quin æternitatem maluerit ſequi; quandoquidem neque mundo quidquam pulchrius, neque ejus ædificatore præſtantius. Sic ergo generatus ad id eſt effectus, quod ratione ſapientiaque comprehenditur, atque immutabili æternitate continetur. Ex quo efficitur, ut ſit neceſſe, hunc, quem cernimus, mundum ſimulacrum eſſe alicujus æterni." TODD.

Ver. 579. *Upon her center pois'd;*] "Ponderibus librata ſuis," as Ovid ſays, *Met.* i. 13. Or as Milton elſewhere expreſſes it, B. vii. 242.

"And Earth ſelf-balanc'd on her center hung."

NEWTON.

As Heaven's great year brings forth, the empy-
real hoſt
Of Angels by imperial ſummons call'd,
Innumerable before the Almighty's throne
Forthwith, from all the ends of Heaven, appear'd
Under their Hierarchs in orders bright:
Ten thouſand thouſand enſigns high advanc'd,
Standards and gonfalons 'twixt van and rear
Stream in the air, and for diſtinction ſerve
Of hierarchies, of orders, and degrees;
Or in their glittering tiſſues bear imblaz'd

Ver. 583. *As Heaven's great year*] Our poet ſeems to have had Plato's great year in his thoughts. See alſo Virgil, *Ecl.* iv. 5, and 12. HUME.

Plato's great year of the Heavens, is the revolution of all the ſpheres. Every thing returns to where it ſet out when their motion firſt began. See Auſon. *Idyl.* xviii. 15. A proper time for the declaration of the vicegerency of the Son of God. Milton has the ſame thought for the birth of the Angels (ver. 861,) imagining ſuch kind of revolutions long before the Angels or the worlds were in being. So far back into eternity did the vaſt mind of this poet carry him. RICHARDSON.

Ibid. ——— *the empyreal hoſt*] We read of ſuch a divine aſſembly in *Job* i. 6. "Now there was a day when the ſons of God came to preſent themſelves before the Lord." And again, 1 *Kings* xxii. 19. This was enough to furniſh the hint to Milton. NEWTON.

Ver. 589. ——————— gonfalons] *Enſigns* or *banners*. Milton introduced the word *gonfalon* into our language from the Italian; it being the name of the Pope's ſtandard, and is alſo uſed repeatedly for *ſtandard*, as Mr. Dunſter obſerves, by Arioſto. In Chaucer, a *flag* or *ſtreamer* is called gonfanoun, *Rom. Roſe*, 1201, 2018. TODD.

Holy memorials, acts of zeal and love
Recorded eminent. Thus when in orbs
Of circuit inexpreſſible they ſtood,
Orb within orb, the Father Infinite,
By whom in bliſs imboſom'd ſat the Son,
Amidſt as from a flaming mount, whoſe top
Brightneſs had made inviſible, thus ſpake.
Hear, all ye Angels, progeny of light,
Thrones, Dominations, Princedoms, Virtues, Powers;
Hear my decree, which unrevok'd ſhall ſtand.

Ver. 593. *Holy memorials*, &c.] Suggeſted from what he had ſeen in Italy, where the banners of Saints repreſenting their greater miracles are carried in religious proceſſions on great feſtivals. DUNSTER.

Ver. 598. *Amidſt as from a flaming mount*, &c.] This idea ſeems to be taken from the divine preſence in the mount, *Exod.* xix. when God gave his commandments to the children of Iſrael, as here he is giving his great command concerning the Meſſiah in Heaven. NEWTON.

Ibid. ——— *whoſe top*
Brightneſs had made inviſible,] The ſame juſt and yet bold thought with that in B. iii. 380.

"Dark with exceſſive bright thy ſkirts appear."

See the note on that verſe. THYER.

Ver. 602. *Hear my decree*, &c.] We obſerved before, that Milton was very cautious what ſentiments and language he aſcribed to the Almighty, and generally confined himſelf to the phraſes and expreſſions of Scripture; and in this particular ſpeech the reader will eaſily remark how much of it is copied from Holy Writ, by comparing it with the following texts; *Pſalm* ii. 6, 7. *Gen.* xxii. 16. *Phil.* ii. 10, 11. NEWTON.

The opening of the ſpeech has a more particular reference, I

This day I have begot whom I declare
My only Son, and on this holy hill
Him have anointed, whom ye now behold
At my right hand; your head I him appoint;
And by myſelf have ſworn, to him ſhall bow
All knees in Heaven, and ſhall confeſs him Lord:
Under his great vice-gerent reign abide
United, as one individual ſoul,
For ever happy: Him who diſobeys,
Me diſobeys, breaks union, and that day,
Caſt out from God and bleſſed viſion, falls
Into utter darkneſs, deep ingulf'd, his place
Ordain'd without redemption, without end.
So ſpake the Omnipotent, and with his words
All ſeem'd well pleas'd; all ſeem'd, but were not all.
That day, as other ſolemn days, they ſpent
In ſong and dance about the ſacred hill;
Myſtical dance, which yonder ſtarry ſphere

conceive, to *Heb.* i. 5. "When he bringeth in the *Firſt-begotten into the world*, he ſaith, And let *all the Angels of God worſhip him.*" TODD.

Ver. 607. *And by myſelf have ſworn,*] From *Iſaiah* xlv. 23. "I have ſworn by myſelf." STILLINGFLEET.

Ver. 620. *Myſtical dance*, &c.] Strange myſterious motions, which the ſhining ſphere of the planets and fixed ſtars, in their various revolutions, imitates neareſt; windings and turnings entangled and obſcure, involving and ſurrounding one another, although not moving on the ſame center, yet then moſt regular and orderly, when to our weak and diſtant underſtanding they ſeem moſt irregular and diſturbed. Fairfax's *Taſſo*, C. ix. ſt. 6.

Of planets, and of fix'd, in all her wheels
Reſembles neareſt, mazes intricate,
Eccentrick, intervolv'd, yet regular
Then moſt, when moſt irregular they ſeem;
And in their motions harmony divine
So ſmooths her charming tones, that God's own ear
Liſtens delighted. Evening now approach'd,
(For we have alſo our evening and our morn,
We ours for change delectable, not need;)

" And thoſe *untruly* errant call'd, I trow,
" Since He errs not, who doth them guide and move."

And Cicero, *Tuſc. Diſp.* i. 25. " Aſtra tum ea quæ ſunt infixa certis locis, tum illa non re, ſed *vocabulo*, errantia, &c." And in their motions ſuch divine perfection appears, and their harmonious perfection ſo tunes her charming notes, that God himſelf, pleaſed and delighted, pronounced them good, *Gen.* i. 18. There is a text in *Job* xxxviii. 37, which ſeems to favour the opinion of the Pythagoreans, concerning the muſical motion of the ſpheres; though our tranſlation differs therein from other verſions. " Concentum cœli quis dormire faciet?" *Who ſhall lay aſleep, or ſtill, the concert of the Heaven?* But this is to be underſtood metaphorically, of the wonderful proportions obſerved by the heavenly bodies in their various motions. HUME.

Compare Philo Judæus, vol. i. 625, ed. Mangey. Ὁ δὲ οὐρανὸς ἀεὶ μιλῳδεῖ, κατὰ τὰς κινήσεις τῶν ὄντων ἐν αὐτῷ τὴν πάμμουσον ἁρμονίαν ἀποτελῶν. TODD.

Ver. 623. ——— *yet regular*
Then moſt, when moſt irregular they ſeem;] Hence the admired conſtruction of a beautiful paſſage in Thomſon's *Autumn:*

——— " Lovelineſs
" Needs not the foreign aid of ornament,
" But is, *when unadorn'd, adorn'd the moſt.*" TODD.

Forthwith from dance to ſweet repaſt they turn
Deſirous; all in circles as they ſtood,
Tables are ſet, and on a ſudden pil'd
With Angels food, and rubied nectar flows
In pearl, in diamond, and maſſy gold,
Fruit of delicious vines, the growth of Heaven.
On flowers repos'd, and with freſh flowerets crown'd,
They eat, they drink, and in communion ſweet

Ver. 633. ——— *rubied nectar*] Nectar of the colour of rubies, Homer's νέκταρ ἐρυθρὸν, as doctor Newton has obſerved. But ſee note on *Samſon Agoniſtes*, v. 543. TODD.

Ver. 637. *They eat, they drink*, &c.] In the firſt edition it was thus,

"They eat, they drink, and with refection ſweet
"Are fill'd, before the all-bounteous King, &c."

In the ſecond edition the author altered it and added as follows,

"They eat, they drink, and in communion ſweet
"Quaff immortality and joy, ſecure
"Of ſurfeit where full meaſure only bounds
"Exceſs, before the all-bounteous King, &c."

Dr. Bentley is for reſtoring the former reading, but we think that *in communion ſweet* gives a much better idea than *with refection ſweet*. To *quaff immortality and joy*, to drink largely and plentifully of immortal joy, is a very poetical expreſſion, and plainly alluding to *Pſal.* xxxvi. 8, 9. "Thou ſhalt make them drink of the river of thy pleaſures, for with thee is the fountain of life, &c." If theſe verſes were left out, then (as Dr. Pearce rightly obſerves) the words in ver. 641, which repreſent God as *rejoicing in their joy*, would refer to ſomething that is no where to be found; and therefore Milton (he ſuppoſes) inſerted theſe verſes in the ſecond edition, that the *joy* of the Angels might be expreſſed. NEWTON.

In this deſcription of the feaſt of the Angels, every image is

Quaff immortality and joy, ſecure
Of ſurfeit, where full meaſure only bounds
Exceſs, before the all-bounteous King, who ſhower'd
With copious hand, rejoicing in their joy.
Now when ambroſial night with clouds exhal'd
From that high mount of God, whence light and ſhade
Spring both, the face of brighteſt Heaven had chang'd
To grateful twilight, (for night comes not there
In darker veil,) and roſeat dews diſpos'd

dignified, ſo as to be ſuitable to the nature of beings of ſuch tranſcendent excellence. Leſt the circumſtance of eating and drinking might appear degrading to Angels, we are told that they "quaff immortality and joy;" by which expreſſion the mind of the reader is elevated to the contemplation of the pureſt intellectual bliſs. BANNISTER.

Ver. 638. ———— *ſecure*
Of ſurfeit,] In P. Fletcher's deſcription of heaven, there is the ſame thought, *Purp. Iſl.* C. vi. ſt. 35.

"*Sweets without ſurfet*, fulneſſe without ſparing." TODD.

Ver. 641. ———— *rejoicing in their joy.*] What an idea of the Divine Goodneſs, whoſe perfect happineſs ſeems to receive an addition from that of his creatures! RICHARDSON.

Ver. 642. ———— *ambroſial night*] So Homer calls the night *ambroſial*, Ἀμβροσίην διὰ νύκτα, *Iliad*, ii. 57; and ſleep for the ſame reaſon *ambroſial*, ver. 19, becauſe it refreſhes and ſtrengthens as much as food, as much as ambroſia. NEWTON.

Ver. 643. *From that high mount of God*, &c.] See the thought in theſe lines further opened and enlarged, B. vi. 4.
GREENWOOD.

All but the unſleeping eyes of God to reſt;
Wide over all the plain, and wider far
Than all this globous earth in plain outſpread,
(Such are the courts of God) the angelick throng,
Diſpers'd in bands and files, their camp extend
By living ſtreams among the trees of life,
Pavilions numberleſs, and ſudden rear'd,
Celeſtial tabernacles, where they ſlept
Fann'd with cool winds; ſave thoſe, who, in their courſe,
Melodious hymns about the ſovran throne
Alternate all night long: but not ſo wak'd
Satan; ſo call him now, his former name
Is heard no more in Heaven; he of the firſt,

Ver. 647. *All but the unſleeping eyes of God to reſt;*] So the Pſalmiſt, *Pſal.* cxxi. 4. "He that keepeth Iſrael ſhall neither ſlumber nor ſleep." The author had likewiſe Homer in mind, *Iliad*, ii. 1.

Ἄλλοι μὲν ῥα Θεοί———
Εὗδον παννύχιοι· Δῖα δ' οὐκ ἔχε νήδυμος ὕπνος. NEWTON.

Ver. 656. The Muſes thus ſing around the throne of Jove, as Mr. Stillingfleet remarks, in Heſiod, *Theog.* v. 36. See alſo *Il Penſ.* v. 47. But ſee more particularly the laſt Olympick Ode of Pindar. TODD.

Ver. 657. Alternate] See the Latin expreſſion, *Ad Salſillum*, ver. 4. But Milton perhaps had here in mind the choral ſervice in cathedrals, when they ſing by *alterns*. *Alternate*, like the Italian verb, *alternare*. See Della Cruſca. See alſo Card. Bona de Liturgia, p. 333. "*Cantum* verò *alternum* ſcribit Socrates, lib. 6, cap. 8, à S. Ignatio Epiſcopo Antiocheno in Eccleſiam introductum fuiſſe, oſtensâ ei *cœlitus angelorum* viſione, qui hymnos *alter ad alterum* Sanctiſſimæ Trinitati concinebant." TODD.

If not the firſt Arch-Angel, great in power,
In favour and pre-eminence, yet fraught
With envy againſt the Son of God, that day
Honour'd by his great Father, and proclaim'd
Meſſiah King anointed, could not bear
Through pride that ſight, and thought himſelf impair'd.
Deep malice thence conceiving and diſdain,
Soon as midnight brought on the duſky hour
Friendlieſt to ſleep and ſilence, he reſolv'd
With all his legions to diſlodge, and leave
Unworſhipt, unobey'd, the throne ſupreme,
Contemptuous; and his next ſubordinate
Awakening, thus to him in ſecret ſpake.
Sleep'ſt thou, Companion dear? What ſleep can cloſe
Thy eye-lids? and remember'ſt what decree
Of yeſterday, ſo late hath paſs'd the lips

Ver. 671. ——— *his next ſubordinate*] Beelzebub, who is always repreſented ſecond to Satan. Satan addreſſes him firſt here, as he does likewiſe upon the burning lake, B. i. 84. NEWTON.

Ver. 673. *Sleep'ſt thou, Companion dear?*] See the notes on our poet's *In Quintum Novembris*, ver. 92. "Dormis, nate?" TODD.

Ver. 674. ——— and *remember'ſt*] That is, "*when thou* remember'ſt &c." It is juſt the ſame manner of ſpeaking as in B. ii. 730.

——— "what fury, O Son,
"Poſſeſſes thee to bend that mortal dart
"Againſt thy Father's head? *and know'ſt for whom*;"

that is, "at the ſame time that thou know'ſt for whom." NEWTON.

Of Heaven's Almighty. Thou to me thy thoughts
Waſt wont, I mine to thee was wont to impart;
Both waking we were one; how then can now
Thy ſleep diſſent? New laws thou ſeeſt impos'd;
New laws from him who reigns, new minds may raiſe
In us who ſerve, new counſels to debate
What doubtful may enſue: More in this place
To utter is not ſafe. Aſſemble thou
Of all thoſe myriads which we lead the chief;
Tell them, that by command, ere yet dim night
Her ſhadowy cloud withdraws, I am to haſte,
And all who under me their banners wave,
Homeward, with flying march, where we poſſeſs
The quarters of the north; there to prepare

Ver. 684. *Of all thoſe myriads which we lead the* chief;] Dr. Bentley reads *chiefs;* but Milton ſpeaks after the ſame manner, as here, in B. ii. 469. "Others among the *chief.*" And in both places *the chief* ſignifies the ſame as *the chiefs*, only this is a ſubſtantive, and that is an adjective, agreeing with the word *angels* in the conſtruction." PEARCE.

Ver. 685. *Tell them, that by command,* &c.] He begins his revolt with a lie. So well doth Milton preſerve the character given of him in Scripture, *John* viii. 44. "The Devil is a liar, and the father of lies." NEWTON.

Ver. 689. *The quarters of the north;*] See Sannazarius *De Partu Virginis,* lib. iii. 40.

"Vos, quum omne arderet cœlum ſervilibus armis,
"Arctoúmque furor pertenderet impius axem
"Scandere, et in gelidos regnum transferre Triones,
"Fida manus, mécum manſiſtis."

There are other paſſages in the ſame poem, of which Milton has made uſe. JORTIN.

Fit entertainment to receive our King,
The great Meſſiah, and his new commands,

Some have thought that Milton intended, but I dare ſay he was above intending here, a reflection upon Scotland; though, being himſelf an Independant, he had no great affection for the Scotch Preſbyterians. He had the authority, we ſee, of Sannazarius for fixing Satan's Rebellion in *the quarters of the north*; and he had much better authority, the ſame that Sannazarius had, that of the Prophet, whoſe words, though applied to the king of Babylon, yet alluded to this rebellion of Satan, *Iſaiah* xiv. 12. "How art thou fallen from Heaven, O Lucifer, ſon of the morning!—For thou haſt ſaid in thine heart, I will aſcend into Heaven, I will exalt my throne above the ſtars of God, I will ſit alſo upon the mount of the congregation *in the ſides of the north.*" St. Auſtin ſays, that the Devil and his Angels, being averſe from the light and fervour of charity, grew torpid as it were with an icy hardneſs; and are therefore, by a figure, placed *in the north.* See his *Epiſt*, cxl. ſect. 55. And Shakſpeare calls Satan "the monarch *of the north.*" 1. *Hen.* vi. A. v. S. iii. I have ſeen too a Latin poem by Odoricus Valmarana, printed at Vienna in 1627, and entitled "Dæmonomachiæ, ſive De Bello Intelligentiarum ſuper Divini Verbi Incarnatione." This poem is longer than the Iliad, for it conſiſts of five and twenty books; but it equals the Iliad in nothing but in length; for the poetry is very indifferent. However, in ſome particulars, the plan of this poem is very like *Paradiſe Loſt.* It opens with the exaltation of the Son of God; and thereupon Lucifer revolts, and draws a third part of the Angels after him into *the quarters of the north*;

——————— "pars tertia lævam
"Hoc duce perſequitur, gelidóque aquilone locatur."

It is more probable that Milton had ſeen this poem than ſome others, from which he is charged with borrowing largely. He was indeed an univerſal ſcholar, and read all ſorts of authors; and took hints from the moderns as well as the ancients. He was a great genius, but a great genius formed by reading; and, as it was ſaid of Virgil, he collected gold out of the dung of other authors.

NEWTON.

The commentators have not obſerved, that there is ſtill another

Who ſpeedily through all the hierarchies
Intends to paſs triumphant, and give laws.
So ſpake the falſe Arch-Angel, and infus'd
Bad influence into the unwary breaſt
Of his aſſociate: He together calls,
Or ſeveral one by one, the regent Powers,
Under him Regent; tells, as he was taught,
That the Moſt High commanding, now ere night,
Now ere dim night had diſincumber'd Heaven,
The great hierarchal ſtandard was to move;
Tells the ſuggeſted cauſe, and caſts between

poem which Milton ſeems to have copied, "L' Angeleida di Eraſmo di Valvaſone," printed at Venice in 1590, deſcribing the battle of the Angels againſt Lucifer. I beg leave to add, that Milton ſeems alſo to have attended to a poem of Taſſo, not much noticed, on the Creation, "Le Sette Giornate del Mondo Creato," in 1607. Jos. WARTON.

This poem of Taſſo, as I have already obſerved, is in blank verſe. The *meaſure* therefore, as well as the *ſubject*, would particularly intereſt Milton. There is another poem, ſtill leſs noticed, into which alſo Milton might have looked, "Della Creatione del Mondo, Poema Sacro, del Sig. Gaſparo Murtola, Giorni ſette, Canti ſedici," printed at Venice in 1608; the printer of which informs the reader, that this work had been expected by the learned with much impatience. The poems of *Du Bartas* and *Taſſo* on the ſame ſubject are noticed in the ſame preliminary addreſs. The war of the Angels is briefly related in the firſt canto. Of theſe ſeveral poems, mentioned in this and the two preceding remarks, ſee a more extenſive notice in the Inquiry into the of Paradiſe Loſt in the preſent edition. TODD.

Ver. 702. *Tells the ſuggeſted cauſe,*] The cauſe that Satan had ſuggeſted, namely, to prepare entertainment for their new king, and receive his laws: And caſts between *ambiguous words*, imitated from Virgil, *Æn.* ii. 98.

Ambiguous words and jealouſies, to ſound
Or taint integrity: But all obey'd
The wonted ſignal, and ſuperiour voice
Of their great Potentate; for great indeed
His name, and high was his degree in Heaven;
His countenance, as the morning-ſtar that guides
The ſtarry flock, allur'd them, and with lies

——————— " hinc ſpargere *voces*
" In vulgum *ambiguas*." NEWTON.

Ver. 708. *His countenance, as the morning-ſtar* &c.] This ſimilitude is not ſo new as poetical. Virgil, in like manner, compares the beautiful young Pallas to the morning-ſtar, *Æn.* viii. 589, &c. But there is a much greater propriety in Milton's comparing Satan to the morning-ſtar, as he is often ſpoken of under the name of *Lucifer*, as well as denominated *Lucifer, ſon of the morning*. NEWTON.

Ver. 709. ——————— *and* with *lies* &c.] Dr. Bentley ſays that the author gave it " and *his* lies &c." but by the expreſſion *his countenance* is meant he himſelf, a part being put for the whole, as in B. ii. 683, we have *front* put for the whole perſon: It is very frequent in Scripture to uſe the word *face* or *countenance* in this ſenſe: as in *Luke* ix. 53, we read of our Saviour, that the " *Samaritans did not receive him, becauſe his face was as though he* (Greek, it) *would go to Jeruſalem*." See alſo *Levit.* xix. 32. But if this will not be allowed to be Milton's meaning, yet it may be ſaid that Satan's *countenance*, ſeducing his followers by diſguiſing the foul intentions of his heart, may be very properly ſaid to *ſeduce with lies*. We read in Cicero's Epiſtles to his brother, " *frons, oculi*, vultus *perſæpe mentiuntur*." Lib. 1. Ep. 1. C. 5. PEARCE.

Here is a palpable elleipſis of the pronoun *he*. Dr. Bentley's objection needs no anſwer. That of Dr. Pearce is not peculiarly ſatisfactory. Nothing is more common with Milton than ſuch elleipſes. DUNSTER.

Drew after him the third part of Heaven's hoſt. 710
Mean while the Eternal eye, whoſe ſight diſcerns
Abſtruſeſt thoughts, from forth his holy mount,

Ver. 710. *Drew after him the third part of Heaven's hoſt.*] See *Rev.* xii. 3, 4. NEWTON.

Ver. 711. *Mean while the Eternal eye*, &c.] Milton frequently takes a liberty, allowable in a poet, of expreſſing only ſome part or quality of a perſon, when he means the perſon himſelf, and goes on to ſay things which (properly ſpeaking) are applicable only to the perſon himſelf. And Milton had good authority for doing ſo; in *Pſal.* liv. 7, the *eye* is made a perſon, "*mine eye ſhall ſee his deſire upon mine enemies:*" ſo, in *Mat.* xx. 15, the *eye* is put for the whole man, "*Is thine eye evil, becauſe I am good?*" See alſo *Prov.* xxx. 17. PEARCE.

"His countenance allur'd, and with lies drew after him *&c.* The Eternal eye ſaw *&c.* and ſmiling ſaid"—give great offence to Dr. Bentley; and Dr. Pearce ſays, *his countenance and the Eternal eye* are the part for the whole or the perſon. But a very learned and ingenious friend queſtions, whether they are not here uſed equivocally, and to be conſtrued either as one or the other, according as the ſenſe requires. It is Satan's countenance that allures them like the morning-ſtar, but it is Satan himſelf that draws them after him with lies; ſo the Eternal eye ſees, but the *ſmiling ſaid* muſt relate to the Eternal himſelf. Spenſer has a ſtronger inſtance of the impropriety here taken notice of by the criticks; and it is repeated, as here in Milton, in his *Epithalamion:*

"Her long looſe yellow *locks*, lyke golden wyre,
"Sprinckled with perle, and perling flowres atweene,
"Doe lyke a golden mantle *her attyre:*
"And, being crowned with a girland greene,
"*Seem* lyke ſome mayden queene.
"*Her modeſt eyes*, abaſhed to behold
"So many gazers as on her do ſtare,
"Upon the lowly ground *affixed are;*
"Ne dare lift up her countenance too bold;
"But *bluſh to heare* her prayſes ſung ſo loud,
"*So farre from being proud.*" NEWTON.

And from within the golden lamps that burn
Nightly before him, ſaw without their light
Rebellion riſing; ſaw in whom, how ſpread
Among the ſons of morn, what multitudes
Were banded to oppoſe his high decree;
And, ſmiling, to his only Son thus ſaid.
Son, thou in whom my glory I behold
In full reſplendence, Heir of all my might,
Nearly it now concerns us to be ſure

Ver. 713. *And from within the golden lamps*] Alluding to the lamps before the throne of God, which St. John ſaw in his viſion, *Rev.* iv. 5. "And there were ſeven lamps of fire burning before the throne." NEWTON.

Ver. 716. *Among the* ſons of morn,] So he calls the Angels in his *Hymn on the Nativity*, ſt. xii. And thus Craſhaw, in his *Sacred Poems*, 1652, p. 24.

——— "This daily wrong
"Silenc't the *morning-ſons*, and damp't their ſong."

The expreſſion is literally from *Iſaiah*, xiv. 12. "How art thou fallen from heaven, O Lucifer, *ſon of the morning?*" TODD.

Ver. 718. *And*, ſmiling, &c.] *Pſalm* ii. 1, &c. "Why do the heathen rage, and the people imagine a vain thing?—againſt the Lord, and againſt his Anointed—He, that ſitteth in the Heavens, ſhall *laugh*; the Lord ſhall *have them in deriſion.*" It appears that Milton had this paſſage in view; by his making the Son allude ſo plainly to it in his anſwer:

——— "Mighty Father, thou thy foes
"Juſtly haſt in deriſion, and, ſecure,
"Laugh'ſt at their vain deſigns, &c. NEWTON.

Ver. 719. ——— *in whom my glory I behold*
In full reſplendence, Heir of all my might,] "For he is the brightneſs of his Father's glory, and appointed Heir of all things." NEWTON.

Ver. 721. *Nearly it now concerns us to be ſure*
Of our Omnipotence,] The irony of this paſſage is

Of our Omnipotence, and with what arms
We mean to hold what anciently we claim
Of deity or empire: Such a foe
Is riſing, who intends to erect his throne
Equal to ours, throughout the ſpacious north;
Nor ſo content, hath in his thought to try
In battle, what our power is, or our right.
Let us adviſe, and to this hazard draw
With ſpeed what force is left, and all employ
In our defence; leſt unawares we loſe
This our high place, our ſanctuary, our hill.
To whom the Son with calm aſpect and clear,
Lightning divine, ineffable, ſerene,
Made anſwer. Mighty Father, thou thy foes
Juſtly haſt in deriſion, and, ſecure,
Laugh'ſt at their vain deſigns and tumults vain,
Matter to me of glory, whom their hate
Illuſtrates, when they ſee all regal power
Given me to quell their pride, and in event

noticed by Peck, in his Memoirs of Milton, p. 126. It may be alſo referred to ver. 737, as peculiarly illuſtrative. DUNSTER.

Ver. 734. *Lightning divine,*] If *Lightning* is a participle, the adjective *divine* is to be taken adverbially, as if he had ſaid *Lightning divinely:* but it is rather a ſubſtantive, and in Scripture the Angel's countenance is ſaid to have been like lightning, *Dan.* x. 6. *Mat.* xxviii. 3. NEWTON.

But ſee P. Fletcher's *Purp. Iſl.* 1633, C. xii. ſt. 78, where the Son of God is deſcribed:

" Upon his *lightning brow* Love proudly ſitting
" Flames out in power, ſhines out in majeſtie."

Perhaps *lightning* is alſo a participle in Milton. TODD.

Know whether I be dextrous to ſubdue
Thy rebels, or be found the worſt in Heaven.
So ſpake the Son; but Satan, with his Powers,
Far was advanc'd on winged ſpeed; an hoſt
Innumerable as the ſtars of night,
Or ſtars of morning, dew-drops, which the ſun
Impearls on every leaf and every flower.
Regions they paſs'd, the mighty regencies
Of Seraphim, and Potentates, and Thrones,
In their triple degrees; regions to which

Ver. 746. *Or ſtars of morning,* dew-drops, *which the ſun*
Impearls *on every leaf and every flower.*] Innumerable as the ſtars, is an old ſimile; but this of the ſtars of morning, *dew-drops*, ſeems as new as it is beautiful: And the ſun *impearls* them, turns them by his reflected beams to ſeeming pearls; as the morn was ſaid before to ſow the earth *with orient pearl*, ver. 2. NEWTON.

The dew-drops are called *pearly grain*, v. 430. And in Spenſer, the ſun is deſcribed, *Faer. Qu.* iv. v. 45,

" With *pearly dew* ſprinkling the morning graſſe."

Compare alſo Sylveſter's *Du Bartas*, ed. 1621, p. 70.

" To walk the mountains, or the flowry meads
" *Impearl'd* with *tears*, which ſweet Aurora ſheads."

And ſee the notes on ver. 2. TODD.

Ver. 750. *In their* triple degrees;] This notion of *triples* in all the economy of Angels, is ſtarted by Taſſo, C. xviii. ſt. 96.

" *Tre* ſolte ſquadre, et ogni ſquadra inſtrutta
" *In tre ordini* gira, e ſi dilata:"

and by Spenſer, *Faer. Qu.* i. xii. 39,

" Like as it had been many an Angel's voice
" Singing before the eternall Majeſty,
" In their *trinal triplicities* on high."

The fancy was borrowed from the Schoolmen. BENTLEY.

All thy dominion, Adam, is no more
Than what this garden is to all the earth,
And all the ſea, from one entire globoſe
Stretch'd into longitude; which having paſs'd,
At length into the limits of the north
They came; and Satan to his royal ſeat
High on a hill, far blazing, as a mount
Rais'd on a mount, with pyramids and towers
From diamond quarries hewn, and rocks of gold;
The palace of great Lucifer, (ſo call
That ſtructure in the dialect of men
Interpreted,) which not long after, he
Affecting all equality with God,
In imitation of that mount whereon
Meſſiah was declar'd in ſight of Heaven,
The Mountain of the Congregation call'd;
For thither he aſſembled all his train,

This fancy ſeems to have found many admirers and expoſitors in our old poets. Drayton, in his *Poems*, 1627, p. 486; Ben Jonſon, in his *Elegie on the Lady Anne Pawlet*; and Drummond, in his *Flowers of Sion*; give elaborate deſcriptions of this ſcholaſtick diviſion of the angelick Orders. Milton, with ſuperiour judgment, compreſſes the chief of theſe magnifick titles into one noble line;

"Thrones, Dominations, Princedoms, Virtues, Powers!"

The inquiſitive reader may find the names of the Princes of the nine orders of Angels, in Legh's *Accedens* of *Armorie*, 1576, fol. 113, b. TODD.

Ver. 760. *The palace of great Lucifer,*] See the notes on Milton's *Eleg.* iii. 49. TODD.

Ver. 766. *The* Mountain of the Congregation] *Iſaiah* xiv. 13. "I will ſit alſo upon *the mount of the congregation*, in the ſides of the north." NEWTON.

Pretending ſo commanded to conſult
About the great reception of their King,
Thither to come, and with calumnious art
Of counterfeited truth thus held their ears.
Thrones, Dominations, Princedoms, Virtues, Powers;
If theſe magnifick titles yet remain
Not merely titular, ſince by decree
Another now hath to himſelf engroſs'd
All power, and us eclips'd under the name
Of King anointed, for whom all this haſte
Of midnight-march, and hurried meeting here,
This only to conſult how we may beſt,
With what may be devis'd of honours new,
Receive him coming to receive from us
Knee-tribute yet unpaid, proſtration vile!
Too much to one! but double how endur'd,
To one, and to his image now proclaim'd?
But what if better counſels might erect
Our minds, and teach us to caſt off this yoke?
Will ye ſubmit your necks, and chooſe to bend
The ſupple knee? Ye will not, if I truſt
To know ye right, or if ye know yourſelves
Natives and ſons of Heaven poſſeſs'd before

Ver. 779. Knee-tribute] So Shakſpeare, *K. Rich. II.* A. i. S. iv.

"And had the *tribute* of his *ſupple knee*."

And Milton again, v. 787.

"Will ye ſubmit your necks, and chooſe to bend
"The *ſupple knee?*" TODD.

Ver. 790. *Natives and ſons of Heaven poſſeſs'd before*
By none;] Dr. Bentley's falſe pointing of this paſ-

By none; and if not equal all, yet free,
Equally free; for orders and degrees
Jar not with liberty, but well conſiſt.
Who can in reaſon then, or right, aſſume
Monarchy over ſuch as live by right
His equals, if in power and ſplendour leſs,
In freedom equal? or can introduce
Law and edict on us, who without law

ſage has led others to miſtake the ſenſe of it, as well as himſelf. He refers the word *poſſeſs'd* to *natives and ſons*, but ſhould it not rather be referred to *Heaven*, the word immediately preceding, there being no comma between them in Milton's own editions, as there is in Dr. Bentley's? And is not the paſſage to be underſtood thus, that *No one poſſeſs'd Heaven before them*, they were a ſort of Aborigines? which notion Satan explains more at large in his following ſpeech, ver. 859.

" We know no time when we were not as now;
" Know none before us, ſelf-begot, ſelf-rais'd
" By our own quickening power, when fatal courſe
" Had circled his full orb, the birth mature
" Of this our native Heaven, ethereal ſons." NEWTON.

Ver. 791. ——— *if not equal all, yet free,*
Equally free; for orders and degrees
Jar not with liberty, &c.] Let thoſe, who talk of abſolute equality, remember theſe words of one, whom they muſt allow to have been a lover of freedom. Jos. WARTON.

Ver. 792. ——————*for orders and degrees*
Jar *not with liberty*, &c.] *Jar*, a metaphor taken from muſick, to which both the philoſophers and poets have always loved to compare government. So Shakſpeare, *Hen. V.*

" For government, though high, and low, and lower,
" Put into parts, doth keep in one concent;
" Congruing in a full and natural cloſe,
" Like muſick." NEWTON.

Ver. 798. *Law and* edict *on us,*] So accented by Shakſpeare,

Err not? much leſs for this to be our Lord,
And look for adoration, to the abuſe 800

(as by many of our old poets) *Love's Lab. Loſt*, A. i. S. i.

" Our late *edict* ſhall ſtrongly ſtand in force." TODD.

Ver. 799. ——— *much leſs for this to be our Lord,*] This paſſage ſeems to be as inexplicable almoſt as any in Milton. Dr. Bentley thinks it hard to find what *for this* relates to; and therefore reads *forethink*, or if we have no regard to the likeneſs of the letters, *aſpire*, *preſume*, or other ſuch word. Then the ſeries (he ſays) will be this, *Who can introduce law and edict on us? much leſs* can he *forethink*, take it in his ſcheme or view, *to become our Lord* and maſter. Dr. Pearce ſays, that the ſentence is elliptical, and may be ſupplied thus, *much leſs* can he *for this* (viz. for our being *leſs in power and ſplendour*, ver. 796) in right aſſume *to be our Lord*. Mr. Richardſon underſtands it to be ſpoken blaſphemouſly, and with contempt of the Meſſiah. This *another*, ver. 775. This *King anointed*, ver. 777. *This*, τουτος, hic: poſſibly (as Dr. Greenwood imagines) in alluſion to that paſſage, Luke xix. 14. Οὐ θέλομεν τοῦτον βασιλεῦσαι ἐφ' ἡμᾶς, " nolumus hunc regnare ſuper nos. *We will not have this* (man) *to reign over us.*" And then the ſenſe will run after this manner, " *Who can then in juſtice aſſume monarchy over equals? or can introduce a law and edict upon us, who without law are infallible? much leſs can he introduce a law and edict for This* (I do not ſay what) *to be our Lord and receive adoration from us.*" But then we muſt write *This* with a great letter, and we muſt not continue the note of interrogation at the end of the ſpeech. If we ſhould, I imagine we ſhould be obliged to read *much more* inſtead of *much leſs*. Dr. Warburton ſtill underſtands it otherwiſe. Who can in reaſon aſſume monarchy over thoſe who are his equals? and introduce law and edict upon them, when they can conduct their actions rightly without law? much leſs for this introduction of law and edict claim the right of dominion. For he thought the *giving* of civil laws did not introduce dominion. His head was full of the ancient legiſlators, who gave laws to equals and ſtrangers, and did not pretend to the right of diſpenſing them, which is dominion. So he ſays before,

Of thoſe imperial titles, which aſſert
Our being ordain'd to govern, not to ſerve.
Thus far his bold diſcourſe without controul
Had audience; when among the Seraphim
Abdiel, than whom none with more zeal ador'd
The Deity, and divine commands obey'd,
Stood up, and in a flame of zeal ſevere
The current of his fury thus oppos'd.
O argument blaſphémous, falſe, and proud!
Words which no ear ever to hear in Heaven
Expected, leaſt of all from thee, Ingrate,
In place thyſelf ſo high above thy peers.
Canſt thou with impious obloquy condemn
The juſt decree of God, pronounc'd and ſworn,
That to his only Son, by right endued
With regal ſcepter, every ſoul in Heaven
Shall bend the knee, and in that honour due
Confeſs him rightful King? unjuſt, thou ſay'ſt,
Flatly unjuſt, to bind with laws the free,

——— "for orders and degrees
"Jar not with liberty, &c."

This is good ſenſe, but ſtill the grammatical conſtruction is not eaſy. I ſuppoſe it muſt be thus, "*much leſs for this* (can he aſſume, ver. 794.) *to be our Lord.*" NEWTON.

Ver. 809. ——— blaſphémous,] He uſes this word again, with the accent on the ſecond ſyllable, in which, as doctor Newton has obſerved, he imitates Spenſer, *Faer. Qu.* vi. xii. 34.

"And therein ſhut up his *blaſphémous* tongue."

This indeed was the uſual accent of the word by Milton's predeceſſours and contemporaries. TODD.

And equal over equals to let reign,
One over all with unſucceeded power.
Shalt thou give law to God? ſhalt thou diſpute
With him the points of liberty, who made
Thee what thou art, and form'd the Powers of Heaven
Such as he pleas'd, and circumſcrib'd their being?
Yet, by experience taught, we know how good,
And of our good and of our dignity
How provident he is; how far from thought
To make us leſs, bent rather to exalt
Our happy ſtate, under one head more near
United. But to grant it thee unjuſt,
That equal over equals monarch reign:
Thyſelf, though great and glorious, doſt thou count,
Or all angelick nature join'd in one,
Equal to him begotten Son? by whom,
As by his Word, the Mighty Father made

Ver. 822. *Shalt thou* &c.] From *Rom.* ix. 20. "Who art thou that replieſt againſt God? Shall the thing formed ſay to him that formed it, Why haſt thou made me thus?" GILLIES.

Ver. 835. ——————— *by whom*, &c.] From *Col.* i. 16, 17. "For *by him were all things created* that are in heaven, and that are in earth, viſible and inviſible, whether they be *Thrones*, or *Dominions*, or *Principalities*, or *Powers;* all things were created by him and for him, and he is before all things, and by him all things conſiſt:" And the concluſion of this ſpeech is taken from the concluſion of *Pſalm* ii. NEWTON.

All things, even thee; and all the Spirits of Heaven
By him created in their bright degrees,
Crown'd them with glory, and to their glory nam'd
Thrones, Dominations, Princedoms, Virtues, Powers,
Eſſential Powers; nor by his reign obſcur'd,
But more illuſtrious made; ſince he the head
One of our number thus reduc'd becomes;
His laws our laws; all honour to him done
Returns our own. Ceaſe then this impious rage,
And tempt not theſe; but haſten to appeaſe
The incenſed Father, and the incenſed Son,
While pardon may be found in time beſought.
So ſpake the fervent Angel; but his zeal
None ſeconded, as out of ſeaſon judg'd,
Or ſingular and raſh: Whereat rejoic'd
The Apoſtate, and, more haughty, thus replied.
That we were form'd then ſay'ſt thou? and the work
Of ſecondary hands, by taſk transferr'd
From Father to his Son? ſtrange point and new!
Doctrine which we would know whence learn'd: who ſaw
When this creation was? remember'ſt thou

Ver. 848. *While pardon may be found*, &c.] From *Iſaiah* lv. 6. "Seek ye the Lord while he may be found." GILLIES.

Ver. 856. ——————————— *who ſaw*
When this creation was?] Like the ſublime queſtion in *Job*, Ch. xxxviii. 4. "Where waſt thou when I laid the foun-

Thy making, while the Maker gave thee being?
We know no time when we were not as now;
Know none before us, ſelf-begot, ſelf-rais'd
By our own quickening power, when fatal courſe
Had circled his full orb, the birth mature
Of this our native Heaven, ethereal ſons.
Our puiſſance is our own; our own right hand
Shall teach us higheſt deeds, by proof to try
Who is our equal: Then thou ſhalt behold
Whether by ſupplication we intend
Addreſs, and to begirt the almighty throne
Beſeeching or beſieging. This report,

dations of the earth?" Milton, perhaps with a ſecond reference to this paſſage, obſerves at ver. 250, B. viii.

"For man to tell how human life began
"Is hard; for who himſelf beginning knew?" TODD.

Ver. 861. ——————— when fatal courſe &c.] We may obſerve that our author makes Satan a ſort of fataliſt. We Angels (ſays he) were "*ſelf-begot, ſelf-rais'd by our own quickening power, when the courſe of fate had completed its full round and period;* then we were *the birth mature*, the production in due ſeaſon, *of this our native Heaven.*" No compliment to fataliſm to put it into the mouth of the Devil. NEWTON.

Ver. 864. *Our puiſſance is our own;*] See *Pſalm* xii. 4. "Our lips are our own: who is Lord over us?" GILLIES.

Ibid. ——————— ——————— *our own right hand*
Shall teach us higheſt deeds,] From *Pſalm* xlv. 4. "Thine own right hand ſhall teach thee terrible things." And Virgil, *Æn.* x. 773.

"Dextra mihi Deus, et telum quod miſſile libro."
BENTLEY.

Ver. 869. *Beſeeching or beſieging.*] Thoſe which are thought the faults of Milton may be juſtified by the authority of the beſt

Theſe tidings carry to the anointed King;
And fly, ere evil intercept thy flight.
He ſaid; and, as the ſound of waters deep,
Hoarſe murmur echo'd to his words applauſe
Through the infinite hoſt; nor leſs for that
The flaming Seraph fearleſs, though alone
Encompaſs'd round with foes, thus anſwer'd bold.
O alienate from God, O Spirit accurs'd,
Forſaken of all good! I ſee thy fall
Determin'd, and thy hapleſs crew involv'd
In this perfidious fraud, contagion ſpread
Both of thy crime and puniſhment: Henceforth
No more be troubled how to quit the yoke
Of God's Meſſiah; thoſe indulgent laws
Will not be now vouchſaf'd; other decrees
Againſt thee are gone forth without recall;
That golden ſcepter, which thou didſt reject,
Is now an iron rod to bruiſe and break

writers. This ſort of jingle is like that in Terence, *Andria*, A. i. S. iii. 13.

——"inceptio eſt *amentium*, haud *amantium*;"

and that in Shakſpeare, *Hamlet*, A. i.

"A little more than *kin*, and leſs than *kind*." NEWTON.

Ver. 872. —— *as the ſound of waters deep,*] "The voice of a great multitude" applauding, is, in like manner, compared to "the voice of many waters," *Rev.* xix. 6. NEWTON.

See alſo Homer, *Il.* ii. 209, 394. STILLINGFLEET.

Ver. 886. *That* golden ſcepter, *which thou didſt reject,*
Is now an iron rod] The ſame alluſion, as in P. L. B. ii. 327, where ſee the note. TODD.

Thy diſobedience. Well thou didſt adviſe;
Yet not for thy advice or threats I fly
Theſe wicked tents devoted, leſt the wrath
Impendent, raging into ſudden flame,
Diſtinguiſh not: For ſoon expect to feel
His thunder on thy head, devouring fire.
Then who created thee lamenting learn,
When who can uncreate thee thou ſhalt know.
So ſpake the Seraph Abdiel, faithful found
Among the faithleſs, faithful only he;
Among innumerable falſe, unmov'd,
Unſhaken, unſeduc'd, unterrified,
His loyalty he kept, his love, his zeal;
Nor number, nor example, with him wrought
To ſwerve from truth, or change his conſtant mind,

Ver. 890. *Theſe wicked tents* devoted, *leſt the wrath* &c.] In alluſion probably to the rebellion of Korah &c. *Numb.* xvi. 26, where Moſes exhorts the congregation, ſaying, "*Depart, I pray you, from the tents of theſe wicked men, leſt ye be conſumed in all their ſins.*" But the conſtruction without doubt is deficient. It may be ſupplied (as Dr. Pearce ſays) by underſtanding *but I fly* before the word *leſt*. See the ſame elliptical way of ſpeaking in B. ii. 483. But it would be plainer and eaſier with Dr. Bentley's alteration, if there was any authority for it;

"Theſe wicked tents *devote, but* leſt the wrath &c."

NEWTON.

Ibid. ——————— *leſt the wrath*
Impendent, &c.] A learned friend points out the *Prometheus Vinct.* of Æſchylus, 1051—1053. Mr. Stillingfleet makes the ſame reference; and adds, as a parallel to *leſt the wrath diſtinguiſh not*, Homer, *Iliad* xv. 137. TODD.

Though ſingle. From amidſt them forth he paſs'd,
Long way through hoſtile ſcorn, which he ſuſtain'd
Superiour, nor of violence fear'd aught;
And, with retorted ſcorn, his back he turn'd
On thoſe proud towers to ſwift deſtruction doom'd.

Ver. 907. ——— proud towers] 'Tis confeſſed, ſays Dr. Bentley, that Satan's ſeat, whither he had aſſembled his legions, and where he made his ſearch, was adorned with pyramids and *towers;* but becauſe Abdiel had, at a great diſtance from thoſe *towers,* " long way paſt through hoſtile ſcorn," and " deſtruction to the *towers*" is what to them is inſenſible, I believe the author gave it, " on thoſe *proud troops*;" thoſe *troops* that had ſo *ſcorned* and inſulted him. I differ from this reaſoning. If a perſonification be here required, *towers* may here mean thoſe mighty and inſulting ſpirits, conformably to an interpreted perſonification in *Iſaiah,* Ch. xxx. 25. " In the day of the great ſlaughter, when the *towers* fall." However, we are not to forget the local deſcription, juſtified as it alſo is by paſſages in other poets; as in Beaumont and Fletcher's *Queen of Corinth,* A. iv. S. iii.

——————————" ſhe will demoliſh
" Each ſtone of this *proud tower.*"

And in Sylveſter's *Du Bart.* P. ii. Day iii. Week iii.

" In thoſe *proud towers.*" TODD.

THE END OF THE FIFTH BOOK.

THE

SIXTH BOOK

OF

PARADISE LOST.

THE ARGUMENT.

Raphael continues to relate how Michael and Gabriel were ſent forth to battle againſt Satan and his Angels. The firſt fight deſcribed: Satan and his Powers retire under night: He calls a council; invents deviliſh engines, which, in the ſecond day's fight, put Michael and his Angels to ſome diſorder; but they at length, pulling up mountains, overwhelmed both the force and machines of Satan: Yet, the tumult not ſo ending, God, on the third day, ſends MESSIAH *his ſon, for whom he had reſerved the glory of that victory: He, in the power of his Father, coming to the place, and cauſing all his legions to ſtand ſtill on either ſide, with his chariot and thunder driving into the midſt of his enemies, purſues them unable to reſiſt towards the wall of Heaven; which opening, they leap down with horrour and confuſion into the place of puniſhment prepared for them in the deep:* MESSIAH *returns with triumph to his Father.*

PARADISE LOST.

BOOK VI.

ALL night the dreadleſs Angel, unpurſued,
Through Heaven's wide champain held his way; till Morn,
Wak'd by the circling Hours, with roſy hand
Unbarr'd the gates of light. There is a cave

Ver. 4. Unbarr'd *the* gates *of light.*] The Hours are feigned, as doctor Newton has obſerved, in like manner to guard the gates of Heaven, Homer, *Il.* v. 749. But ſee alſo *Ariadne's Complaint,* at the end of *Taſſo's Aminta Engliſht,* 4to. 1628.

" And now the roſie meſſenger of Day,
" Her purple *doores unbarring,* reſtores ſight
" To the blinde world; fannes the ſoft miſtes away
" From ſleeping eyes, &c.

And Fairfax's Taſſo, B. i. ſt. 71.

" Aurora bright her criſtall *gates unbar'd.*"

Mr. Bowle cites the following paſſage from *Eſpinoſa,* C. ii. ſt. 25.

" El 'ſtrellado cielo *abrio la puerta*
" De muy poquita luz."

In P. Fletcher's *Purp. Iſland,* 1633, the ſixth canto begins,

" The houres had now *unlockt* the *gate* of day:"

The editor of the poem in 1783 has thus altered it,

" The hours had now *unbarr'd* the *gates* of day." TODD.

Within the mount of God, faſt by his throne,
Where light and darkneſs in perpetual round
Lodge and diſlodge by turns, which makes through Heaven
Grateful viciſſitude, like day and night;
Light iſſues forth, and at the other door
Obſequious darkneſs enters, till her hour
To veil the Heaven, though darkneſs there might well
Seem twilight here: And now went forth the Morn
Such as in higheſt Heaven array'd in gold
Empyreal; from before her vaniſh'd Night,
Shot through with orient beams; when all the plain

Ver. 7. *Lodge and diſlodge by turns,*] The thought of light and darkneſs *lodging and diſlodging by turns*, the one iſſuing forth, and the other entering, is plainly borrowed from a fine paſſage in Heſiod, *Theog.* 748.

——οὐθι Νύξ τε καὶ Ἡμέρα ἀμφὶς ἰοῦσαι
Ἀλλήλας προσέειπον, ἀμειβόμεναι μέγαν οὐδὸν
Χάλκειον· ἡ μὲν ἔσω καταβήσεται, ἡ δὲ θύραζεν
Ἔρχεται, οὐδὲ ποτ' ἀμφοτέρας δόμος ἐντὸς ἐέργει. NEWTON.

Ver. 14. —— vaniſh'd *Night,*] In ſome editions it is very abſurdly printed, "*vanquiſh'd* Night." NEWTON.

Ver. 15. Shot through &c.] The quaint conceit of *Night's being ſhot through*, is much below the uſual dignity of Milton's deſcriptions. The Italian poets, even the very beſt of them, are fond of ſuch boyiſh fancies, and there is no doubt but we are obliged to them for this. So Marino, ſpeaking of Night, *Adon.* C. v. ſt. 120.

"*E di tenebre armata uccide il giorno.*"

Cover'd with thick embattled ſquadrons bright,
Chariots, and flaming arms, and fiery ſteeds,
Reflecting blaze on blaze, firſt met his view:
War he perceiv'd, war in procinct; and found

Both, in my opinion, very puerile. THYER.

Mr. Seward, the learned editor of Beaumont and Fletcher, contends, that no expreſſion can be better ſuited to the nature of the thing: The rays of light do literally *ſhoot through* the darkneſs. The expreſſion, I may add, is not only juſt, but highly poetical; and obtains in various languages. Thus, in the ninety-firſt *Pſalm*, "the *arrow* that flieth by day," is the power of the ſun-beams; a phraſe employed by Lucretius, i. 148.

"Non radii ſolis, neque lucida *tela* diei."

And thus Arioſto, as Mr. Bowle alſo obſerves, *Orl. Fur.* C. xxviii. ſt. 65.

"*Saettò* il ſol dall' orizonte i raggi:"

And Antonio Bruni, *Le Tre Gratie*, p. 279.

"Da mattutini, e tremoli ſplendori
"Gia *ſaettata*, e lacera la *notte*."

See more inſtances in the note on *Sonnet* v. ver. 3. Compare alſo P. L. B. iv. 244, &c. TODD.

Ver. 18. *Reflecting blaze on blaze,*] In Homer, the ſplendour of arms and ſhields is likened to blazing flames. But it is probable, that Milton had in view a very magnificent deſcription of this kind in 1 *Maccabees*, vi. 39. "Now when the ſun ſhone upon the ſhields of gold and braſs, the mountains gliſtered therewith, and ſhined like lamps of fire." TODD.

Ver. 19. *War* in procinct;] The Roman ſoldiers were ſaid to ſtand in *procinctu*, when ready to give the onſet. HUME.

As if you ſhould ſay *ready-girded*; in alluſion to the ancients, who, juſt before the battle, uſed to gird their garments cloſe to them, which, on other occaſions, they wore very looſe. See *Feſtus*. RICHARDSON.

Already known what he for news had thought
To have reported: Gladly then he mix'd
Among thoſe friendly Powers, who him receiv'd
With joy and acclamations loud, that one,
That of ſo many myriads fallen, yet one
Return'd not loſt. On to the ſacred hill
They led him high applauded, and preſent
Before the ſeat ſupreme; from whence a voice,
From midſt a golden cloud, thus mild was heard.
Servant of God, well done; well haſt thou fought
The better fight, who ſingle haſt maintain'd
Againſt revolted multitudes the cauſe
Of truth, in word mightier than they in arms;
And for the teſtimony of truth haſt borne
Univerſal reproach, far worſe to bear

Ver. 29. *Servant of God*, &c.] So the name of *Abdiel* ſignifies in Hebrew. NEWTON.

The poet had here alſo in recollection, *Matt.* xxv. 21, *Rom.* i. 1, and 1 *Tim.* vi. 11. DUNSTER.

Ver. 30. *The better fight*;] From 1 *Tim.* vi. 12. "Fight the good fight." GILLIES.

Ver. 34. *Univerſal reproach, far worſe to bear*
Than violence;] This ſentiment is very juſt, and not unlike what Florus ſays, in his character of Tarquin the proud: "In omnes ſuperbia, quæ crudelitate gravior eſt bonis, graſſatus," lib. i. C. vii. So alſo Spenſer, *Faer. Qu.* iv. iv. 4.

"For evill deeds may better than bad words be bore."

THYER.

Beaumont and Fletcher expreſs the ſame ſentiment very well, *Beggar's Buſh*, A. ii. S. iii.

Than violence; for this was all thy care
To ſtand approv'd in ſight of God, though worlds
Judg'd thee perverſe: The eaſier conqueſt now
Remains thee, aided by this hoſt of friends,
Back on thy foes more glorious to return,
Than ſcorn'd thou didſt depart; and to ſubdue
By force, who reaſon for their law refuſe,
Right reaſon for their law, and for their King
Meſſiah, who by right of merit reigns.
Go, Michael, of celeſtial armies prince,
And thou, in military proweſs next,

" A good man bears a contumely worſe
" Than he would do an injury." NEWTON.

Ver. 36. *To ſtand approv'd in ſight of God,*] II *Tim.* ii. 15. " Study to ſhow thyſelf approved unto God." GILLIES.

Ver. 41. ——— reaſon *for their law,*] Alluding to the word Λόγος. NEWTON.

Ver. 44. *Go, Michael, of celeſtial armies prince,*] As this battle of the Angels is founded principally on *Rev.* xii. 7, 8, " There was war in Heaven; Michael and his Angels fought againſt the Dragon; and the Dragon fought and his Angels, and prevailed not, neither was their place found any more in Heaven;" Michael is rightly made by Milton the leader of the heavenly armies: And the name in Hebrew ſignifies the *power of God.* But it may be cenſured perhaps as a piece of wrong conduct in the poem, that the commiſſion here given is not executed: They are ordered to *drive* the rebel Angels *out from God and bliſs,* but this is effected at laſt by the Meſſiah alone. Some reaſons for it are aſſigned in the ſpeech of God, v. 680, and in that of the Meſſiah, v. 801 in this book. NEWTON.

This circumſtance is, I believe, the moſt indefenſible part of the whole poem. The commiſſion is not only given, but the execution of it is in a certain degree foreſhown. See ver. 51, &c. DUNSTER.

Gabriel, lead forth to battle theſe my ſons
Invincible; lead forth my armed Saints,
By thouſands and by millions, rang'd for fight,
Equal in number to that Godleſs crew
Rebellious: Them with fire and hoſtile arms
Fearleſs aſſault; and, to the brow of Heaven
Purſuing, drive them out from God and bliſs,
Into their place of puniſhment, the gulf
Of Tartarus, which ready opens wide
His fiery Chaos to receive their fall.

So ſpake the Sovran Voice, and clouds began
To darken all the hill, and ſmoke to roll
In duſky wreaths, reluctant flames, the ſign

Ver. 55. *His fiery Chaos*] Chaos may mean any place of confuſion; but if we take it ſtrictly, Tartarus or Hell was built in Chaos, B. ii. 1002; and therefore that part of it, being ſtored with fire, may not improperly be called a *fiery Chaos*. NEWTON.

Ver. 56. ———— *and clouds began*
To darken all the hill, and ſmoke to roll &c.] In this deſcription the author manifeſtly alludes to that of God deſcending upon Mount Sinai, *Exod.* xix. 16, &c. NEWTON.

Ver. 58. ———— reluctant *flames*,] As ſlow, and unwilling to break forth. Virgil, *Æn.* v. 682.

"Stuppa vomens *tardum* fumum." NEWTON.

Doctor Newton was here little aware of Milton's claſſical uſe of the word *reluctant*, and the peculiar force it gives to this ſublimely poetical deſcription. The learned Mitſcherlich, in his Lectiones in Catullum, having cited, to ſhow the claſſick uſe of *luctari* when uſed *de igne*, the following paſſage of Silius Italicus,

——— "in medio *luctantes* vulnere *flammæ*
"Ceſſavere,"———

perfectly well obſerves, "Flammas luctantes malim ibi de prorumpendi impetu (ut *luctantes venti* Virg. Æn. i. 53,) interpretari."

Of wrath awak'd; nor with leſs dread the loud
Ethereal trumpet from on high 'gan blow:
At which command the Powers militant,
That ſtood for Heaven, in mighty quadrate join'd
Of union irreſiſtible, mov'd on
In ſilence their bright legions, to the ſound
Of inſtrumental harmony, that breath'd
Heroick ardour to adventurous deeds
Under their God-like leaders, in the cauſe
Of God and his Meſſiah. On they move
Indiſſolubly firm; nor obvious hill,

Milton no where in this poem, nor I believe on any occaſion, uſes *reluctant* in its vernacular ſenſe. Here *reluctari* is of more force than even *luctari*. It implies the higheſt degree of *prorumpendi impetus*, and is ſo directly contrary to doctor Newton's interpretation, an idea that would have totally counteracted the effect of the deſcription, that it poſitively comprehends the moſt violent exertion of the fire to reſiſt and break through the ſmoke, and clouds, and thick darkneſs that envelope it. DUNSTER.

Ver. 60. ——————————— *'gan blow:*] The omiſſion here of the ſign of the infinitive mood, is an ancient poetical licence; and is frequent in Chaucer. See alſo *Par. Reg.* B. iv. 410. P. Fletcher preſents us with a bold example of this licence, *Purp. Iſl.* 1633, C. ix. ſt. 38.

" His glittering arms, dreſt all with firie hearts,
" *Seem'd burn* in chaſte deſire, &c." TODD.

Ver. 64. *In ſilence*] In B. i. 561, " They mov'd on *in ſilence* to ſoft pipes." Where Hume obſerves, that Homer thus marches his Grecians ſilent and ſedate, *Il.* iii. 8.

Οἱ δ' ἄρ' ἴσαν σιγῇ κ. τ. λ. TODD.

Ver. 69. ——— *nor obvious hill,*
Nor ſtraitening vale, nor wood, nor ſtream, divides
Their perfect ranks:] This is evidently an imitation of Taſſo, *Gier. Lib.* C. i. ſt. 75.

Nor ſtraitening vale, nor wood, nor ſtream, divides
Their perfect ranks; for high above the ground
Their march was, and the paſſive air upbore
Their nimble tread; as when the total kind
Of birds, in orderly array on wing,
Came ſummon'd over Eden to receive

" Non gran torrente, o monte alpeſtre, o folta
" Selva, che 'l lor viaggio arreſtar poſſa."

So, in *Fuimus Troes*, 4to. 1633, where Caſſibelanus deſcribes the march of Cæſar:

——————— " nothing ſtops him,
" Rivers, nor rampires, woods, nor dangerous bogs."

See alſo Spenſer, *F. Q.* iv. vii. 22. TODD.

Ver. 71. ——————— *for high above the ground* &c.] Our author attributes the ſame kind of motion to the Angels, as the ancients did to their gods; which was gliding through the air without ever touching the ground with their feet, or, as Milton elſewhere elegantly expreſſes it (B. viii. 302,) *ſmooth-ſliding, without ſtep.* And Homer, *Iliad.* v. 778, compares the motion of two goddeſſes to the ſlight of doves, as Milton here compares the march of the Angels to the birds coming on the wing to Adam to receive their names. NEWTON.

Ver. 73. ——————— *as when the total kind* &c.] Homer has uſed the ſimile of a flight of fowls twice in his *Iliad*, to expreſs the number and the motions, the order and the clamours, of an army. See *Il.* ii. 459, iii. 2. As Virgil has done the ſame number of times in his *Æneid*, vii. 699, x. 264. But this ſimile exceeds any of thoſe; Firſt, as it riſes ſo naturally out of the ſubject, and was a compariſon ſo familiar to Adam. Secondly, the Angels were marching through the air, and not on the ground, which gives it another propriety; and here I believe the poet intended the chief likeneſs. Thirdly, the *total kind* of birds much more properly expreſſes a prodigious number than any particular ſpecies, or a collection in any particular place. Thus Milton has raiſed the image in proportion to his ſubject. See *An Eſſay upon Milton's Imitations of the Ancients*, p. 9. NEWTON.

Their names of thee; ſo over many a tract
Of Heaven they march'd, and many a province wide,
Tenfold the length of this terrene: At laſt,
Far in the horizon to the north appear'd
From ſkirt to ſkirt a fiery region, ſtretch'd
In battailous aſpéct, and nearer view
Briſtled with upright beams innumerable
Of rigid ſpears, and helmets throng'd, and ſhields
Various, with boaſtful argument portray'd,

Ver. 81. — *battailous*] A word of frequent occurrence in Spenſer. See *Faer. Qu.* i. v. 2, ii. vii. 37, vi. ii. 33, &c. TODD.

Ibid. ———— *and nearer view* &c.] To the north appeared a fiery region, and nearer to the view appeared the banded Powers of Satan. It appeared a fiery region indiſtinctly at firſt, but upon nearer view it proved to be Satan's rebel army. NEWTON.

Ver. 82. Briſtled &c.] The Latins expreſs this by the word *horrere*, taken from the *briſtling* on a wild boar's or other animal's back. Virgil, *Æn.* xi. 601.

———— " tum late ferreus haſtis
" *Horret* ager."

Milton has before in P. L. B. ii. 513, the expreſſion of " *horrent* arms." NEWTON.

The Greeks expreſs it by φρίσσειν. See Homer, *Iliad* xiii. 339. And Lycophron, *Caſſand*, v. 252, edit. Potter. *Briſtling* had been alſo thus uſed by Drayton, in his *Polyolbion*, 1622, Song xxii. " The *briſtling* pykes doe ſhake." Pope copies Milton's preciſe expreſſion, *Iliad* xiii. 431.

" All dreadful glar'd the iron face of war,
" *Briſtled with upright ſpears*, that flaſh'd afar." TODD.

Ver. 84. *Various, with boaſtful argument portray'd,*] *Shields various* are varied with diverſe ſculptures and paintings; an elegant

The banded Powers of Satan haſting on
With furious expedition; for they ween'd
That ſelf-ſame day, by fight or by ſurpriſe,
To win the mount of God, and on his throne
To ſet the Envier of his ſtate, the proud
Aſpirer; but their thoughts prov'd fond and vain
In the mid way: Though ſtrange to us it ſeem'd
At firſt, that Angel ſhould with Angel war,
And in fierce hoſting meet, who wont to meet
So oft in feſtivals of joy and love
Unanimous, as ſons of one great Sire,

Latiniſm. And the thought of attributing *ſhields various, with boaſtful argument portray'd*, to the evil angels, ſeems to be taken from the *Phœniſſæ* of Euripides, where the heroes, who beſiege Thebes, are deſcribed with the like boaſtful ſhields, only the prophet Amphiaraus hath no ſuch boaſtful argument on his ſhield, but a ſhield without argument, as became a modeſt man, ver. 1118.

Ὁ μάντις Ἀμφιάραος, ἐ σημεῖ' ἔχων
Ὑβρισμέν', ἀλλὰ σωφρόνως ἄσημ' ὅπλα. NEWTON.

Ver. 93. *And in fierce* hoſting *meet,*] This word *hoſting* ſeems to have been firſt coined by our author. It is a very expreſſive word, and plainly formed from the ſubſtantive *hoſt:* And, if ever it is right to make new words, it is when the occaſion is ſo new and extraordinary. NEWTON.

The word *hoſting* was not coined by Milton. It was a common term in Ireland to denote the *muſtering of armed men.* See the Lord Deputy's Letter to Secretary Coke, dated Dublin, Jan. 31, 1633. "I ſet you down theſe [liſts of armed men] only for a taſte, not as yet being able to recover the numbers, which are to be found by the Planters in the other Provinces of Leinſter and Munſter, nor yet of the Iriſh *hoſtings.*" Lord Strafforde's Letters, vol. i. 199, ed. 1739. Dr. Johnſon cites the ſame word from Spenſer's *View of Ireland:* "Lords have had the leading of their own followers to the general *hoſtings.*" TODD.

Hymning the Eternal Father: But the ſhout
Of battle now began, and ruſhing ſound
Of onſet ended ſoon each milder thought.
High in the midſt, exalted as a God,
The Apoſtate in his ſun-bright chariot ſat,
Idol of majeſty divine, enclos'd
With flaming Cherubim, and golden ſhields;
Then lighted from his gorgeous throne, for now
'Twixt hoſt and hoſt but narrow ſpace was left,
A dreadful interval, and front to front
Preſented ſtood in terrible array

Ver. 100. ———— *his* ſun-bright chariot] The "*ſun's bright chariot*" is an expreſſion in Sylveſter's *Du Bartas*, 1621, p. 12. But the compound epithet is Spenſer's, F. Q. i. v. 2. "In *ſun-bright* arms, &c." The epithet is alſo uſed by Greene and Davies. TODD.

Ver. 101. *Idol of majeſty divine,*] This is the very ſame with what Abdiel afterwards calls *reſemblance of the Higheſt;* but how judiciouſly has Milton culled out the word *idol*, which though it be in its original ſignification the ſame as reſemblance, yet by its common application always in a bad ſenſe ſerved much better to expreſs the preſent character of Satan! THYER.

I do not agree with Mr. Thyer, that *idol* is always uſed in a bad ſenſe. Spenſer applies the word to queen Elizabeth, calling her the "*idole* of her Maker's great magnificence," *Faer. Qu.* ii. ii. 41. TODD.

Ver. 103. *Then lighted from his gorgeous throne,*] Homer, *Il.* iii. 29.

Αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε. STILLINGFLEET.

Ver. 104. *'Twixt hoſt and hoſt but narrow ſpace was left,*] The ſame circumſtance Taſſo has in his deſcription of the deciſive battle before the walls of Jeruſalem, C. xx. ſt. 31.

"Decreſce in mezo il campo." THYER.

Of hideous length: Before the cloudy van,
On the rough edge of battle ere it join'd,
Satan, with vaſt and haughty ſtrides advanc'd,
Came towering, arm'd in adamant and gold;
Abdiel that ſight endured not, where he ſtood
Among the mightieſt, bent on higheſt deeds,
And thus his own undaunted heart explores.
O Heaven! that ſuch reſemblance of the
Higheſt

Ver. 110. —— towering,] As in Dante, *Infern.* C. xxxi. 43.

" *Torregiavan* di mezza la perſona
" Gli orribili *giganti*."

Compare alſo Pulci, *Morg. Magg.* C. xiv. 30. This indeed is the conſtant ſimile of romance. See Bowle's Anotac. a Quixote, prim. part. p. 144. See likewiſe *Par. Loſt*, B. i. 591. And my note on that paſſage. TODD.

Ver. 111. *Abdiel that ſight endur'd not*,] Virg. *Æn.* ii. 407.

" Non tulit hanc ſpeciem furiata mente Chorœbus."

NEWTON.

Ver. 113. *And thus his own undaunted heart explores.*] Such ſoliloquies are not uncommon in the poets at the beginning and even in the midſt of battles. Thus Hector explores his own magnanimous heart, before he engages with Achilles, *Il.* xxii. 98.

Ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν.

A ſoliloquy upon ſuch an occaſion, is only making the perſon *think aloud*. And, as it is obſerved by a very good judge in theſe matters, this uſe of ſoliloquies by the epick poets, who might ſo much more eaſily than the dramatick deſcribe the workings of the mind in narrative, ſeems to be much in favour of the latter in their uſe of them, however the modern criticks agree (as I think they generally do agree) in condemning them as unnatural, though not only frequent, but generally the moſt beautiful parts in the beſt plays ancient and modern; and I believe very few, if any, have been written without them. NEWTON.

Should yet remain, where faith and reälty
Remain not: Wherefore ſhould not ſtrength and might
There fail where virtue fails, or weakeſt prove
Where boldeſt, though to ſight unconquerable?
His puiſſance, truſting in the Almighty's aid,
I mean to try, whoſe reaſon I have tried
Unſound and falſe; nor is it aught but juſt,
That he, who in debate of truth hath won,
Should win in arms, in both diſputes alike
Victor; though brutiſh that contéſt and foul,
When reaſon hath to deal with force, yet ſo
Moſt reaſon is that reaſon overcome.
So pondering, and from his armed peers
Forth ſtepping oppoſite, half-way he met
His daring foe, at this prevention more
Incens'd, and thus ſecurely him defied.

Ver. 115. ——— *where faith and* reälty] The author (ſays Dr. Bentley) would not have ſaid *reülty* but *reality*, and therefore the Doctor prefers *feälty*, which is undoubtedly a proper word, but not neceſſary here. For *reülty* ſeems not to mean in this place *reality* in oppoſition to *ſhow*, but *loyalty;* for the Italian dictionaries explain the adjective *reale* by *loyal.* Beſides, where is the difference between *faith* and *fealty* or *fidelity*? PEARCE.

Ver. 119. ——— *truſting in the Almighty's aid,*] We may remark the piety of the good Angel; and indeed without the divine aid and aſſiſtance he would have been by no means a match for ſo ſuperiour an Angel. NEWTON.

Ver. 127. *So pondering*, &c.] Homer, *Il.* iii. 21.

Τὸν δ' ὡς οὖν ἐνόησεν ἀρηΐφιλος Μενέλαος
Ἐρχόμενον προπάροιθεν ὁμίλου, κ. τ. λ. STILLINGFLEET.

Proud, art thou met? thy hope was to have reach'd
The highth of thy aſpiring unoppos'd,
The throne of God unguarded, and his ſide
Abandon'd, at the terrour of thy power
Or potent tongue: Fool! not to think how vain
Againſt the Omnipotent to riſe in arms;
Who out of ſmalleſt things could, without end,
Have rais'd inceſſant armies to defeat
Thy folly; or with ſolitary hand
Reaching beyond all limit, at one blow,
Unaided, could have finiſh'd thee, and whelm'd
Thy legions under darkneſs: But thou ſeeſt
All are not of thy train; there be, who faith
Prefer, and piety to God, though then
To thee not viſible, when I alone
Seem'd in thy world erroneous to diſſent
From all: My ſect thou ſeeſt; now learn too late

Ver. 135. ——— Fool! *not to think* &c.] So Waller, in his Verſes, *On the taking of Salle*,

"*Fools*, to provoke the ſovereign of the ſea!"

And Virgil, *Æn.* vi. 590. And Homer frequently; from whom the reſt ſeem to have borrowed it. But Milton here particularly imitates Taſſo, C. iv. ſt. 2.

"Come ſia pur leggiera impreſa *(ahi ſtolto)*
"Il repugnare alla divina voglia &c." NEWTON.

Ver. 137. *Who out of ſmalleſt things* &c.] As was done to Pharaoh. See *Exod.* viii. GILLIES.

Ver. 139. ——— *with* ſolitary *hand*] His *ſingle* hand. NEWTON.

Ver. 147. ——— *my* ſect] The uſe of the word *ſect* in

How few ſometimes may know, when thouſands
err.
Whom the grand foe, with ſcornful eye aſkance,
Thus anſwered. Ill for thee, but in wiſh'd hour
Of my revenge, firſt ſought for, thou return'ſt
From flight, ſeditious Angel! to receive
Thy merited reward, the firſt aſſay
Of this right hand provok'd, ſince firſt that
tongue,
Inſpir'd with contradiction, durſt oppoſe
A third part of the Gods, in ſynod met
Their deities to aſſert; who, while they feel

this place ſeems a little forced and ſingular; and I cannot help thinking but Milton brought it in, in order to ſneer the Loyaliſts of his time, who branded all Diſſenters, of whom he was one, with the opprobrious name of Sectaries. This alſo accounts for the word *few* in the next line, inaſmuch as it ſuited Milton's particular view, better to eſtabliſh a general maxim, than to apply it merely to the ſingle caſe of Abdiel. THYER.

Ver. 148. *How* few *ſometimes may know*,] Theſe *few* here are ſtill too many. To come up to the point he ſhould have given it, and I ſuppoſe did give it,

" How *one* ſometimes may know when thouſands err;"

as above, v. 23. " That *one*, yet *one* return'd not loſt." Corn. Nepos in *Epaminonda*, " Ex quo intelligi poteſt *unum* hominem pluris quàm civitatem fuiſſe." Phædri *Fab.* lxiii.

" Plus eſſe in *uno* ſæpe quàm in turba boni." BENTLEY.

I ſuppoſe the good Angel ſaid *few*, though *one* was particularly intended, as it is more modeſt and leſs aſſuming to himſelf; and for the reaſon hinted above, intimating that the Sectaries, though fewer in number, were yet more in the right than their oppoſers. NEWTON.

Vigour divine within them, can allow
Omnipotence to none. But well thou com'ſt
Before thy fellows, ambitious to win
From me ſome plume, that thy ſucceſs may ſhow
Deſtruction to the reſt: This pauſe between,
(Unanſwer'd leſt thou boaſt) to let thee know,
At firſt I thought that Liberty and Heaven
To heavenly ſouls had been all one; but now
I ſee that moſt through ſloth had rather ſerve,
Miniſtring Spirits, train'd up in feaſt and ſong!
Such haſt thou arm'd, the minſtrelſy of Heaven,
Servility with freedom to contend,
As both their deeds compar'd this day ſhall prove.
To whom in brief thus Abdiel ſtern replied.

Ver. 161. ——————— *that thy* ſucceſs *may ſhow*
Deſtruction *to the reſt* :] Bentley ſays, a deteſtable fault: it ſhould be *inſtruction*. Mr. Pope ſays, *ſucceſs*, ironicè. I do not know what this means. The text is right, and the meaning is, that thy ſucceſs may ſhow thy fellows the road to deſtruction, or the way to deſtroy their enemies. WARBURTON.

Thy ſucceſs, i. e. thy ill ſucceſs; the word *ſucceſs* is uſed in the ſame ſenſe, P. L. B. ii. 9. RICHARDSON.

Ver. 167. *Miniſtring Spirits*,] So they are called *Heb.* i. 14. "Are they not all miniſtering Spirits?" and Satan mentions it in deriſion. Compare this with that of Virgil, *Æn.* ix. 614.

"Vobis picta croco et fulgenti murice veſtis:
"Deſidiæ cordi: juvat indulgere choreis:
"Et tunicæ manicas, et habent redimicula mitræ.
"O verè Phrygiæ, neque enim Phryges! ite per alta
"Dindyma, ubi aſſuetis biforem dat tibia cantum.
"Tympana vos buxúſque vocat Berecynthia matris
"Idææ: ſinite arma viris, et cedite ferro." NEWTON.

Apoſtate! ſtill thou err'ſt, nor end wilt find
Of erring, from the path of truth remote:
Unjuſtly thou deprav'ſt it with the name
Of ſervitude, to ſerve whom God ordains,
Or Nature: God and Nature bid the ſame,
When he who rules is worthieſt, and excels
Them whom he governs. This is ſervitude,
To ſerve the unwiſe, or him who hath rebell'd
Againſt his worthier, as thine now ſerve thee,
Thyſelf not free, but to thyſelf enthrall'd;
Yet lewdly dar'ſt our miniſtring upbraid.
Reign thou in Hell, thy kingdom; let me ſerve

Ver. 172. *Apoſtate! ſtill thou err'ſt, nor end wilt find*
Of erring, from the path of truth remote:] Something like this is what Juno ſays to Jupiter, *Iliad* xix. 107.

Ψευσήσεις, ὀδ' αὖτε τέλος μύθῳ ἐπιθήσεις. THYER.

Ver. 176. —— *God and Nature* bid *the* ſame, &c.] Buchanan aſſerts the ſame, "*Eandem* ſcilicet Dei et Naturæ *vocem* eſſe," De Jure Regni apud Scotos, p. 28. BOWLE.

Ver. 181. *Thyſelf not free, but to thyſelf enthrall'd*;] So Horace, *Sat.* II. vii. 81.

"Tu, mihi qui imperitas, aliis ſervis miſer——
"Quiſnam igitur liber? ſapiens, ſibi qui imperioſus."

And, as to what is here ſaid of ſervitude, ſee Ariſtotle's *Politicks*, B. i. c. 3 and 4. NEWTON.

Ver. 183. ——— *in Hell, thy kingdom;*] Not that it was ſo at preſent. This is ſaid by way of anticipation. God had ordered him to be caſt out, v. 52, and, what the Almighty had pronounced, the good Angel looks upon as done. And this ſentiment,

"Reign thou in Hell, thy kingdom; let me ſerve
"In Heaven God ever bleſt,"

is deſigned as a contraſt to Satan's vaunt in B. i. 263.

In Heaven God ever bleſt, and his divine
Behеſts obey, worthieſt to be obey'd;
Yet chains in Hell, not realms, expect: Mean while
From me return'd, as erſt thou ſaidſt, from flight,
This greeting on thy impious creſt receive.
So ſaying, a noble ſtroke he lifted high,
Which hung not, but ſo ſwift with tempeſt fell
On the proud creſt of Satan, that no ſight,
Nor motion of ſwift thought, leſs could his ſhield,
Such ruin intercept: Ten paces huge
He back recoil'd; the tenth on bended knee

" Better to reign in Hell, than ſerve in Heaven." NEWTON.

Ver. 187. *From me return'd, as erſt thou ſaidſt, from flight, This greeting* &c.] So Aſcanius in Virgil retorts his adverſary's term of reproach, *Æn.* ix. 635.

" *Bis capti Phryges* hæc Rutulis reſponſa remittunt."

alluding to ver. 599. NEWTON.

Ver. 189. *So* ſaying,] *Saying* is here contracted into one ſyllable, or is to be pronounced as two ſhort ones, which very well expreſſes the eagerneſs of the Angel. He ſtruck at his foe before he had finiſhed his ſpeech, while he was ſpeaking, which is much better than Dr. Bentley's reading *So ſaid*, as if he had not aimed his blow, till after he had ſpoken. NEWTON.

Ibid. ——— *a noble ſtroke he lifted high*, &c] Milton's ſuperiority to Taſſo in his ſingle combats will appear, by comparing this fight of Michael and Satan with that of Tancredi and Argante, *Gier. Lib.* C. vi. 40. BOWLE.

Ver. 191. *On the* proud creſt *of Satan*,] Spenſer, *F. Q.* ii. viii. 33.

" Smote him ſo hugely on his *haughtie creſt*." TODD.

Ver. 193. ——— *Ten paces huge He back recoil'd;*] Spenſer, *F. Q.* vi. iv. 3.

His maſſy ſpear upſtaid; as if on earth
Winds under ground, or waters forcing way,
Sidelong had puſh'd a mountain from his ſeat,
Half ſunk with all his pines. Amazement ſeis'd
The rebel Thrones, but greater rage, to ſee
Thus foil'd their mightieſt; ours joy fill'd, and ſhout,
Preſage of victory, and fierce deſire
Of battle: Whereat Michaël bid ſound
The Arch-Angel trumpet; through the vaſt of Heaven

" Full on the breaſt him ſtrooke, ſo ſtrong and hard
" That forſt him backe recoyle &c." TODD.

Ver. 194. ——— *the tenth on bended knee* &c.] Compare Homer, *Il.* v. 308.

——— αὐτὰρ ὅγ' ἤρως
Ἑξῆ γνὺξ ἐριπὼν, καὶ ἐρείσατο χειρὶ παχείῃ
Γαίης. STILLINGFLEET.

Ver. 195. ——— *as if on earth*
Winds under ground, &c.] Heſiod compares the fall of Cygnus to an oak or a rock falling, *Scut. Herc.* 421. And ſimilies of this kind are very frequent amongſt the ancient poets; but though our author might take the hint of his from thence, yet we muſt allow, that he has with great art and judgement heightened it in proportion to the ſuperiour dignity of his ſubject. But perhaps he might rather more probably allude to Spenſer's deſcription of the fall of the old dragon, under which allegory he intended to repreſent a Chriſtian's victory over the Devil, *Faerie Queene*, i. xi. 54.

" So downe he fell, as an huge rocky clift,
" Whoſe falſe foundacion waves have waſht away,
" With dreadfull poyſe is from the mayne land rift, &c."
THYER.

Ver. 203. ——— *the* vaſt *of Heaven*] So Shakſpeare has the " *vaſt* of night," *Tempeſt*, A. i. S. ii. TODD.

It ſounded, and the faithful armies rung
Hoſanna to the Higheſt: Nor ſtood at gaze
The adverſe legions, nor leſs hideous join'd
The horrid ſhock. Now ſtorming fury roſe,
And clamour ſuch as heard in Heaven till now
Was never; arms on armour claſhing bray'd
Horrible diſcord, and the madding wheels
Of brazen chariots rag'd; dire was the noiſe
Of conflict; over head the diſmal hiſs
Of fiery darts in flaming vollies flew,

Ver. 205. ——————— *nor ſtood at gaze*
The adverſe legions, &c.] Heſiod, *Theog.* v. 675.

Τιτῆνες δ' ἑτέρωθεν ἐκαρτύναντο φάλαγγας
Προφρονέως, χειρῶν τε, βίης θ' ἅμα ἔργον ἔφαινον
Ἀμφότεροι. TODD.

Ver. 209. ——— *arms on armour claſhing* bray'd &c.] Gray remembered this paſſage when he wrote his *Bard:*

" Heard ye the din of battle *bray*,
" Lance to lance, and horſe to horſe?"

Spenſer, as doctor Newton has obſerved, applies this word to the ſound of a trumpet, F. Q. iii. xii. 6, and to the ſound of ſhrieks and yells, F. Q. i. vi. 7, i. viii. 11. And ſometimes uſes it as a verb active, as it is here uſed by Milton. See F. Q. v. xi. 20. Mr. Dunſter agrees with doctor Newton that the word is probably derived from the Greek βράχω, and adds from Homer, *Il.* xii. 396. βράχε τεύχεα. TODD.

Ver. 210. ——————— *the* madding wheels] So, in *Fuimus Troes*, 1633, A. iv. S. iv.

" The jingling lances, rattling chariot-*wheels*,
" *Madded* their horſe." TODD.

Ver. 211. ——————— *dire was the noiſe*
Of conflict;] Heſiod, of the contending gods and Titans, *Theog.* v. 685.

——— Οἱ δὲ ξύνισαν μεγάλῳ ἀλαλητῷ. TODD.

Ver. 212. ——————— *the diſmal hiſs*
Of fiery darts] Dr. Bentley acknowledges the

And flying vaulted either hoſt with fire.
So under fiery cope together ruſh'd 215

magniloquence of ſtyle, and ſublimity of thought, in this animated deſcription of the conflict: But he ſuppoſes the poet to have deſerted propriety, while hunting after ſound and tumour, in ſaying, that *the hiſs* flew in vollies, and *the hiſs* vaulted the hoſts with fire. Dr. Pearce obſerves, that there is a peculiar force ſometimes, in aſcribing that to a circumſtance of the thing, which more properly belongs to the thing itſelf; to the *hiſs*, that which belongs to the *darts*. Mr. Upton adds, that the ſubſtantive is ſometimes to be conſtrued adjectively, when governing a genitive caſe; as in Ariſtophanes, *Plut.* 268. Ὦ χρυσὸν ἀγλαΐας ἐπῶν, "O thou who telleſt me *a gold of words*," that is, *golden words*: And, in Sidney's *Arcadia*, p. 2. "Opening *the cherry of her lip*," that is, *cherry lips*: So here *the hiſs of darts* is *hiſſing darts*. Pope has literally copied Milton, in the fifteenth *Iliad*, v. 356.

"*Dire was the hiſs of darts*, by heroes flung." TODD.

Ver. 214. *And flying* vaulted *either hoſt with fire.*] Our author has frequently had his eye upon Heſiod's giant-war, as well as upon Homer, and has imitated ſeveral paſſages; but commonly exceeds his original, as he has done in this particular. Heſiod ſays that the Titans were overſhadowed with darts, *Theog.* v. 716.

——— κατὰ δ' ἐσχίασαν βελέεσσι
Τιτῆνας,———

but Milton has improved the horrour of the deſcription; and a *ſhade of darts* is not near ſo great and dreadful an image as a *fiery cope* or *vault of flaming darts*. NEWTON.

Taſſo and Arioſto have repreſented "the face of heaven overſhadowed with darts." See *Orl. Fur.* C. xvi. ſt. 57, and *Gier. Lib.* C. vii. ſt. 105. But their deſcriptions are inferiour to this of Milton. Mr. Bowle here cites the following paſſage from the romance of *Amadis de Grecia*, P. i. c. 71. f. 91. b. "El rey hizo a mas de quinientos balleſteros que atando a los quadrillos de las ſaetas *fuego grigiſco* tiraſſen a las puertas de la cindad, y luego ſe hizo que en poca pieca lancaron tantas ſaetas en las puertas que en punto fueron quemadas ardiendo en vivas llamas." TODD.

Both battles main, with ruinous aſſault
And inextinguiſhable rage. All Heaven
Reſounded; and had Earth been then, all Earth
Had to her center ſhook. What wonder? when
Millions of fierce encountering Angels fought
On either ſide, the leaſt of whom could wield
Theſe elements, and arm him with the force
Of all their regions: How much more of power
Army againſt army numberleſs to raiſe
Dreadful combuſtion warring, and diſturb,
Though not deſtroy, their happy native ſeat;
Had not the Eternal King Omnipotent,
From his ſtrong hold of Heaven, high over-rul'd
And limited their might; though number'd ſuch
As each divided legion might have ſeem'd
A numerous hoſt; in ſtrength each armed hand
A legion; led in fight, yet leader ſeem'd
Each warriour ſingle as in chief, expert
When to advance, or ſtand, or turn the ſway

Ver. 220. *Millions of fierce encountering Angels fought,*] Moſt probably in alluſion to Homer, *Iliad* xx. 66.

Τόσσος ἄρα κτύπος ὦρτο θεῶν ἔριδι ξυνιόντων. STILLINGFLEET.

Ver. 229. ——————— *though number'd ſuch* &c.] Each legion was in number like an army, each ſingle warriour was in ſtrength like a legion, and, though led in fight, was as expert as a commander in chief. So that the Angels are celebrated firſt for their *number*, then for their *ſtrength*, and laſtly for their *expertneſs* in war. NEWTON.

Ver. 234. *When to* advance, *or* ſtand, &c.] Compare Triſſino, *Italia Liberata*, lib. vi. v. 57.

Of battle, open when, and when to cloſe
The ridges of grim war: No thought of flight,
None of retreat, no unbecoming deed
That argued fear; each on himſelf relied,
As only in his arm the moment lay

" E tutti tornan preſtamente al dritto,
" Secondo il comandar del capitano.
" San condenſare, e rarefar le ſquadre,
" Doppiarle, e triplicarle, e per i giughi
" Congiunger le decurie, e per i verſi,
" O intercalarle in mezzo, o porre a dietro." TODD.

Ver. 236. *The ridges of grim war:*] A metaphor taken from a ploughed field; the men anſwer to the ridges, between whom, the intervals of the ranks, the furrows are. *The ridges of grim*, fierce, frightful-looking, *war;* that is, the ranks of the army, the files are implied. The ranks are the rows of ſoldiers from flank to flank, from ſide to ſide, from the left to the right; the files are from front to rear. RICHARDSON.

Milton had probably Shakſpeare's forcible deſcription of war in his mind, *K. Rich.* III. A. i. S. i.

" *Grim*-viſag'd *war* hath ſmooth'd his wrinkled front." TODD.

Ibid. ——— *no thought of flight,*] Homer, *Iliad* xi. 71. Οὐδ' ἕτεροι μνώοντ' ὀλοοῖο φόβοιο. See alſo *Iliad* xxiv. 216. NEWTON.

Ver. 239. ——— moment] The *moment*, the weight that turns the balance; as the word ſignifies in Latin: Terence, *Andr.* " Dum in dubio eſt animus, paulo *momento* huc vel illuc impellitur:" And, as he has employed here the metaphor of the *weight*, ſo of the *ſcale*, v. 245—uſing as a metaphor what Homer makes a ſimile of, *Iliad* xii. 433. And in ſeveral particulars he has had his eye upon Homer, and commonly exceeds his maſter. Homer ſays, that the Greeks and Trojans *fought like burning fire*, *Iliad* xiii. 673. But how much ſtronger is it in Milton, that the war

" Tormented all the air; all air ſeem'd then
" Conflicting fire!"

It would be entering into too minute a detail of criticiſm, to

Of victory: Deeds of eternal fame
Were done, but infinite; for wide was ſpread
That war and various; ſometimes on firm ground
A ſtanding fight, then, ſoaring on main wing,
Tormented all the air; all air ſeem'd then

mention every little circumſtance that is copied from Homer: And, where he does not directly copy from Homer, his ſtyle and colouring are ſtill very much in Homer's manner. Wonderful as his genius was, he could hardly have drawn the battles of the Angels ſo well, without firſt reading thoſe in the Iliad; and Homer taught him to excel Homer. NEWTON.

Ver. 242. *That war, and various; ſometimes on firm ground A ſtanding fight, then, ſoaring* &c,] The ſyntax and ſenſe is; The war was ſometimes a ſtanding fight on the ground, and ſometimes the war, ſoaring on main wing, tormented all the air. PEARCE.

What Milton ſays really happened, Virgil has uſed as a ſimile, when deſcribing chariot races, *Georg.* iii. 107.

" Jámque humiles, jámque elati ſublimè videntur
" Aera per vacuum ferri, atque aſſurgere in auras."

CALLANDER.

Ver. 244. Tormented *all the* air;] Here Milton takes the ſame liberty of applying the word *torment*, as the Latins did in uſing *vexare*. So Marino, deſcribing Neptune raiſing a ſtorm, *Adon.* C. i. ſt. 123.

——————" e d' Aquiloni
" Col fulmine dentato (emulo a Gioue)
" *Tormentando* la terra, il mar commoue." THYER.

So in Lord Bryſkett's *Mourn. Muſe of Theſtylis*, ſpeaking of Æolus, as doctor Newton has obſerved, ver. 153.

" Who, letting looſe the winds, toſt and *tormented* th' *aire*."

And in Habington's *Caſtara*, 1635, p. 153.

" All the loud noiſes which *torment* the *ayre*." TODD.

Conflicting fire. Long time in even ſcale
The battle hung; till Satan, who that day
Prodigious power had ſhown, and met in arms
No equal, ranging through the dire attack
Of fighting Seraphim confus'd, at length
Saw where the ſword of Michael ſmote, and fell'd
Squadrons at once; with huge two-handed ſway

Ver. 245. ——————— *long time in* even ſcale
The battle hung;] Euripides, *Supplic.* v. 706.
——————— ἦν δ' ἀγὼν ἰσόῤῥοπος.

And ſo Spenſer, *Faerie Queene*, iv. iii. 37.

"Whilſt thus the caſe in *doubtfull balance hung*, &c."

Where he imitates Taſſo, *Gier. Lib.* C. xx. ſt. 50.

"Così ſi combatteva, e in *dubbia lance*
"Col timor le ſperanze eran ſoſpeſe." TODD.

Ver. 247. ——————— *and met in arms*
No equal,] The poet ſeems almoſt to have forgotten how Satan was foiled by Abdiel in the beginning of the action: But I ſuppoſe the poet did not conſider Abdiel as *equal* to Satan, though he gained that accidental advantage over him. Satan, no doubt, would have proved an overmatch for Abdiel, only for the general engagement which enſued, and broke off the combat between them. NEWTON.

Ver. 250. ——————— *and fell'd*
Squadrons at once;] See this chivalrous exploit attributed to Samſon Agoniſtes, ver. 138, and the note on ver. 139 of that poem. TODD.

Ver. 251. ——————— *with huge* two-handed *ſway*] Dr. Warburton obſerves, that it ſhows how entirely the ideas of chivalry and romance had poſſeſſed the poet, to make Michael fight with a *two-handed ſword*. Mr. Bowle cites, from *Huon de Bourdeaux*, the following paſſage; "Mon *eſpee* laquelle je levay *à deux mains*," p. 30. This formidable weapon is often mentioned indeed by our own writers. Thus, in Sylveſter's *Du Bartas*, 1621, p. 18,

Brandiſh'd aloft, the horrid edge came down
Wide-waſting; ſuch deſtruction to withſtand
He haſted, and oppos'd the rocky orb
Of tenfold adamant, his ample ſhield,
A vaſt circumference. At his approach
The great Arch-Angel from his warlike toil
Surceas'd, and glad, as hoping here to end
Inteſtine war in Heaven, the arch-foe ſubdued
Or captive dragg'd in chains, with hoſtile frown
And viſage all inflam'd firſt thus began.
Author of evil, unknown till thy revolt,

a champion is armed with a "*two-handed ſword.*" And, in Drayton's *Polyolbion*, Song xii. "Out of his hermit's ſtaffe his *two-hand ſword* he drew." TODD.

Ver. 255. *Of* ten-fold adamant,] In other poets the Angels are armed in adamant, and in Taſſo there is particular mention of an adamantine ſhield, C. 7, ſt. 82. "*Scudo di lucidiſſimo diamante:*" But Milton's is ſtronger, *of ten-fold adamant.* NEWTON.

Ver. 256. *A* vaſt circumference:] So, in B. i. 286, the "*broad circumference*" of his ſhield is noticed. TODD.

Ver. 257. ——————————— *from his warlike toil Surceas'd,*] So Radigund, in Spenſer's *Faerie Queene*, v. v. 45.

"Warn'd all her people to *ſurceaſe* from fight." TODD.

Ver. 262. *Author of evil*, &c.] Amongſt the various conjectures on the origin of *Paradiſe Loſt*, and on Milton's obligations to other writers, I do not recollect to have ſeen it obſerved, that the dialogue which takes place between Satan and Michael, during the ſhort ſuſpenſion of the war in Heaven, was probably ſuggeſted by the following paſſage in Jean Petit's juſtification of the conduct of the duke of Burgundy, in regard to the death of the duke of Orleans. "Lucifer ſoy regardant, et conſiderant ſa noble crea-

Unnam'd in Heaven, now plenteous as thou ſeeſt
Theſe acts of hateful ſtrife, hateful to all,
Though heavieſt by juſt meaſure on thyſelf,
And thy adherents: How haſt thou diſturb'd
Heaven's bleſſed peace, and into nature brought
Miſery, uncreated till the crime
Of thy rebellion! how haſt thou inſtill'd
Thy malice into thouſands, once upright
And faithful, now prov'd falſe! But think not here

ture tant belle et tant parfaicte, dit en ſa penſée luy meſmes: Je feray tant que je mettray ma chaire et mon throſne au deſſus de tous les autres anges, et feray ſemblable à Dieu. C'eſt à ſçavoir qu'on luy feroit obeïſſance comme à Dieu, et pour ce faire il deçeut une grand partie des anges et les attrahit à ſon opiniō, c'eſt à ſçavoir qu' ils luy feroient obeïſſance, honneur et reverence par maniere d' hommage, comme à leur ſouverain ſeigneur, et ne feroient de riens ſubiects à Dieu mais à iceluy Luciſer, lequel tiendroit ſa maieſté pareillement comme Dieu la ſienne, exempte de toute la ſeigneurie de Dieu et de toute ſa ſubiection. Et ainſi voulloit tollir à Dieu ſon createur et ſouverain ſeigneur la grād partie de ſa ſeigneurie et les attribuer à ſoy, et ce luy faiſoit faire convoitiſe, qui s' eſtoit boutée en sō courage. Si toſt que S. Michel apperceut cela, il s'en vint à luy et luy dit que c'eſtoit trop mal fait et que jamais ne voulſiſt faire telle choſe, et que de tāt que Dieu l' avoit fait plus bel et plus parfait de tous les autres, de tant devoit il monſtrer greigneur ſigne de reverence, ſubiection et obeïſſance à celuy qui l'avoit fait plus bel, qui eſtoit ſon roy et ſouverain ſeigneur. Luciſer dit, qu' il n' ē ſeroit riens. Sainct Michel dit que luy et les autres ne ſouffreroient point telle iniure faire à leur createur et ſouverain ſeigneur, briefuement la bataille ſe meut entre celuy S. Michel et Luciſer." *Chron. de Monſtrelet*, vol. i. p. 39. J. C. WALKER.

To trouble holy reſt; Heaven caſts thee out
From all her confines. Heaven, the ſeat of bliſs,
Brooks not the works of violence and war.
Hence then, and evil go with thee along,
Thy offspring, to the place of evil, Hell;
Thou and thy wicked crew! there mingle broils,
Ere this avenging ſword begin thy doom,
Or ſome more ſudden vengeance, wing'd from God,
Precipitate thee with augmented pain.
So ſpake the Prince of Angels; to whom thus
The Adverſary. Nor think thou with wind
Of aery threats to awe whom yet with deeds
Thou canſt not. Haſt thou turn'd the leaſt of theſe
To flight, or if to fall, but that they riſe
Unvanquiſh'd, eaſier to tranſact with me

Ver. 275. *Hence then, and evil go with thee along,*
Thy offspring, to the place of evil, Hell;
Thou and thy wicked crew! there mingle broils,] Imitated from Taſſo, where Michael in like manner rebukes the infernal Spirits who fought againſt the Chriſtians, C. ix. ſt. 64.

" Itene maledetti al voſtro regno,
" Regno di pene, e di perpetua morte:
" E ſiano in quegli a voi douuti chioſtri
" Le voſtre guerre, e i trionfi voſtri." NEWTON.

Ver. 282. *The Adverſary.*] Not as any enemy in fight may be called, but in a ſenſe peculiar to him; Satan being his name, and Satan in Hebrew ſignifying the *adverſary*. NEWTON.

Ibid. ——— *Nor think thou* &c.] Homer, *Iliad* xx. 200.

Πηλεΐδη, μὴ δή μ' ἐπέεσσί γε, νηπύτιον ὡς,
Ἔλπεο δειδίξεσθαι. NEWTON.

That thou ſhouldſt hope, imperious, and with threats
To chaſe me hence? err not, that ſo ſhall end
The ſtrife which thou call'ſt evil, but we ſtyle
The ſtrife of glory; which we mean to win,
Or turn this Heaven itſelf into the Hell
Thou fableſt; here however to dwell free,
If not to reign: Mean while thy utmoſt force,
And join him nam'd Almighty to thy aid,
I fly not, but have ſought thee far and nigh.
They ended parle, and both addreſs'd for fight
Unſpeakable; for who, though with the tongue
Of Angels, can relate, or to what things

Ver. 289. *The ſtrife which thou call'ſt* evil,] The author gave it

"The ſtrife which thou call'ſt *hateful.*"

This appears from Michael's words above, v. 264.

"Theſe acts of *hateful ſtrife*, hateful to all." BENTLEY.

But why may not this *evil* relate to verſe 262? where Satan is called the *author of evil*, of evil diſplayed in acts of hateful ſtrife: and ſo in v. 275, *evil go with thee along* &c. I think that *hateful* would have been a more accurate expreſſion, but *evil* is juſtifiable. PEARCE.

Ver. 296. ——— *and both* addreſs'd *for* fight] Spenſer, *Faer. Qu.* v. ii. 12.

"And ſtreight himſelfe *unto the fight addreſt.*" TODD.

Ver. 298. ——— can relate, &c.] The accuſative caſe after the verbs *relate* and *liken* is *fight* before mentioned, and here underſtood. *For who though with the tongue of Angels can relate* that fight, *or to what conſpicuous things on earth can liken* it, ſo *conſpicuous* as to *lift human imagination* &c. A general battle is a ſcene of too much confuſion; and therefore the poets relieve

Liken on earth conſpicuous, that may lift
Human imagination to ſuch highth
Of Godlike power? for likeſt Gods they ſeem'd,
Stood they or moved, in ſtature, motion, arms,
Fit to decide the empire of great Heaven.
Now wav'd their fiery ſwords, and in the air
Made horrid circles; two broad ſuns their ſhields
Blaz'd oppoſite, while Expectation ſtood
In horrour: From each hand with ſpeed retir'd,
Where erſt was thickeſt fight, the angelick throng,
And left large field, unſafe within the wind

themſelves and their readers, by drawing now and then a ſingle combat between ſome of their principal heroes; as between Paris and Menelaus, Hector and Ajax, Hector and Achilles in the *Iliad*, and between Turnus and Pallas, Æneas and Mezentius, Turnus and Æneas in the *Æneid:* And very fine they are, but fall very ſhort of the ſublimity of this deſcription. Thoſe are the combats of Men, but this of Angels; and this ſo far ſurpaſſes them, that one would think that an Angel indeed had related it.

NEWTON.

Ver. 305. ———— *two* broad ſuns *their* ſhields] Evidently with a remembrance of Spenſer, *Faer. Qu.* ii. ii. 21. "His *ſun-broad ſhield.*" TODD.

Ver. 306. *While* Expectation ſtood &c.] *Expectation* is perſonified in the like ſublime manner in Shakſpeare, *Hen.* V.

"For now ſits *Expectation* in the air." NEWTON.

But ſee Beaumont and Fletcher's *Bonduca*, A. iii. S. i.

"And *Expectation*, like the Roman eagle,
"*Took ſtand*, and call'd all eyes." TODD.

Ver. 309. *And left large field,*] So, in Taſſo, *Gier. Lib.* C. vii. ſt. 83.

"E largamente à duo campioni, il campo
"Voto riman fra l' uno, e l' altro campo." TODD.

Of ſuch commotion; ſuch as, to ſet forth
Great things by ſmall, if, nature's concord broke,
Among the conſtellations war were ſprung,
Two planets, ruſhing from aſpéct malign
Of fierceſt oppoſition, in mid ſky
Should combat, and their jarring ſpheres confound.
Together both with next to almighty arm
Up-lifted imminent, one ſtroke they aim'd

Ver. 313. *Two planets*, &c.] Milton ſeems to have taken his ſimile from that of Virgil, but varied and applied to his ſubject with his uſual judgement, *Æn.* viii. 691.

——————" pelago credas innare revulſas
" Cycládas, aut montes concurrere montibus altos."

But, as Mr. Thyer obſerves, he has leſſened the grandeur and ſublimity of this ſimile, by tarniſhing it with the idle ſuperſtitious notion of the malignancy of planets in a particular aſpect or *oppoſition*, as the judicial aſtrologers term it. NEWTON.

But Milton here imitates preceding poets. See Beaumont and Fletcher's *Span. Curate*, A. i. S. i.

——————" Now they begin to burn
" Like *oppos'd* meteors."

And Shakſpeare's deſcription of Hotſpur and the Prince of Wales, engaging, *Hen.* IV. P. i. A. v. S. iv.

" *Two ſtars* keep not their motion in one *ſphere*." TODD.

Ver. 316. *Together both with next to almighty* arm
Up-lifted imminent,] So I conceive the paſſage ſhould be pointed with the comma after *imminent*, and not after *arm*, that the words *up-lifted imminent* may be joined in conſtruction with *arm*, rather than with *ſtroke* or *they* following. The arm was quite lifted up, and hanging over juſt ready to fall. One thinks one ſees it hanging almoſt like the ſtone in Virgil, *Æn.* vi. 602.

" Quos ſuper atra ſilex jam jam lapſura, cadentique
" *Imminet* aſſimilis." NEWTON.

That might determine, and not need repeat,
As not of power at once; nor odds appear'd
In might or ſwift prevention: But the ſword
Of Michael from the armoury of God
Was given him temper'd ſo, that neither keen

Ver. 317. ——— one ſtroke *they aim'd* &c.] So, in the *Orlando* of Epinoſa, C. xviii. ſt. 38.

" Penſo *de un golpe* l' henderia,
" Y ſu contienda brava acabaria."

And, in the *Orl. Innam.* of Boiardo, L. i. C. xvi. ſt. 14.

" Penſò finir la guerra *a un colpo* Orlando." BOWLE.

So, in the romance of *The Knight of the Sea*, 4to. 1600, p. 105. " He determined *at one blow* to make an end of the conflict." TODD.

Ver. 321. ——— *from the* armoury *of God*] Dr. Newton obſerves, that Taſſo likewiſe mentions the *armoury* of God, *Gier. Lib.* C. vii. ſt. 80. Milton had before mentioned " *celeſtial armoury*," B. iv. 553. Yet he adverted, not to *Taſſo*, but to *Jeremiah*, l. 25. " The Lord hath opened *his armoury*." Milton employs the phraſe again, B. vii. 200. TODD.

Ver. 322. *Was given him* temper'd *ſo*, &c.] This account of Michael's ſword ſeems to be copied from Arthegal's in Spenſer, *Faer. Qu.* v. i. 10.

" For of moſt perfect metall it was made,—
" *Tempred* with adamant, &c.
" And was of no leſſe virtue than of fame.
" For there no ſubſtance was ſo firme and hard,
" But it would pierce or cleave, whereſo it came;
" Ne any armour could his dint out-ward,
" But, whereſoever it did light, it thoroughly *ſhar'd*."

The word *ſhar'd* is thus uſed by Milton. NEWTON.

Theſe qualities of the ſword, Mr. Bowle obſerves, are ſpecified in romance, *Hiſtoria de Carlo Magno*, l. i. c. 21. " Fierabras cino ſu eſpada namada Plorança, y tenia otras dos al arçon de la ſilla, las quales eran *de tal temple* que ningun armes porfino que

Nor ſolid might reſiſt that edge: it met
The ſword of Satan, with ſteep force to ſmite
Deſcending, and in half cut ſheer; nor ſtaid,
But with ſwift wheel reverſe, deep entering, ſhar'd
All his right ſide: Then Satan first knew pain,
And writh'd him to and fro convolv'd; ſo ſore

fueſſe *las mello,* in hizo *ſenal* en ellas." To which I may add the ſword of Renaldo, *Orl. Fur.* C. xvi. TODD.

Ver. 325. *Deſcending,*] The *deſcending* of the ſword is the almoſt univerſal language of romance. "La eſpada *deſcendio* haſta los pechos," *Amad. de Gaul.* l. i. c. 6. c. 39. l. iii. "El eſpada *decendio* al cuello del cavallo," *Palmerin de Oliva* fol. 59. 6. "L'eſpée l'atteignit ſur l'un des cottez en *deſcendant,*" Huon de *Bourdeaux,* 45. "*Scende* la ſpada, &c." Boiardo, *Orl. Innam.* l. i. C. xix. ſt. 14. "La ſpada del ciel *ſcende,*" Arioſto, *Orl. Fur.* C. xxxiii. ſt. 15. BOWLE.

And in our own language: "He ſo furiouſly prepared his good ſworde Scindifer, as Marcimedes, loath to abide the doubtfull fury of his *deſcending* blade, caſt away his weapons, &c." *Knight of the Sea,* 1600, p. 91. TODD.

Ver. 327. ——————— *Then Satan firſt knew pain,*
And writh'd him to and fro convolv'd;] Thus, where Priamond is wounded, and bleeds, in Spenſer's *F. Q.* iv. iii. 9.

"That he for paine himſelf n'ot right upreare,
"But to and fro in great amazement reel'd." TODD.

Ver. 328. ——————— *ſo ſore*
The griding *ſword with* diſcontinuous wound &c.] *Diſcontinuous wound* is ſaid in alluſion to the old definition of a wound, that it ſeparates the *continuity* of the parts, "Vulnus eſt ſolutio *continui:*" And *griding* is an old word for cutting, as in Spenſer, *Faer. Qu.* ii. viii. 36. "That through his thigh the mortal ſteel did *gride.*" NEWTON.

The wounding of Satan, and his behaviour after the battle, ſeem to be an improvement upon Spenſer, *Faer. Qu.* iv. iv. 24.

The griding ſword with diſcontinuous wound
Paſs'd through him: But the ethereal ſubſtance clos'd,
Not long diviſible; and from the gaſh
A ſtream of nectarous humour iſſuing flow'd
Sanguine, ſuch as celeſtial Spirits may bleed,

" The wicked ſteele, for miſchief firſt ordained,
" And having now misfortune got for guide,
" Staid not, till it arrived in his ſide,
" And therein made a very grieſly wound,
" That ſtreames of bloud his armour all bedide:
" Much was he daunted with that direfull ſtound,
" That ſcarſe he him upheld from falling in a ſwound.
" Yet as he might, himſelf he ſoft withdrew
" Out of the field, that none perceiv'd it plaine." BOWLE.

Mr. Church and Mr. Callander refer alſo to Spenſer, *Faerie Queene*, i. v. 9.

" The cruell ſteele ſo greedily doth bight
" In tender fleſh, that ſtreames of blood down flow;
" With which the armes, that earſt ſo bright did ſhow,
" Into a pure vermillion now are dyde."

To which I may add on account of the rhythm, as well as the expreſſion, *Faer. Qu.* ii. viii. 37.

——— " his brother ſaw the red blood rayle
" Adowne ſo faſt, *and all his armour ſteepe:*"

See ver. 334. " And all his armour ſtain'd." So attentive was Milton, in this deſcription, to his acknowledged and favourite maſter. TODD.

Ver. 332. *A ſtream of* nectarous *humour iſſuing flow'd Sanguine,*] Here is an odious blunder. *Nectar* is the drink of the Gods; and was Satan's *humour* or *blood* a proper drink? But the next line ſhows what the author dictated,

" Sanguine, ſuch as celeſtial Spirits may bleed."

The whole diſtich is, word for word, taken from a verſe in Homer.

Ἰχὼρ, οἷός πέρ τε ῥέει μακάρεσσι θεοῖσιν.

And all his armour ſtain'd, ere while ſo bright.
Forthwith on all ſides to his aid was run
By Angels many and ſtrong, who interpos'd
Defence, while others bore him on their ſhields
Back to his chariot, where it ſtood retir'd

Homer's Gods, when wounded, bled *Ichor*, different from human blood, and peculiar to them. And Milton makes his angels bleed the ſame humour, that has no other name. He gave it therefore

"A ſtream of *ichorous* humour iſſuing flow'd." BENTLEY.

I ſhould have thought, that an attentive reader could not have miſſed obſerving that the *ſtream*, which Milton ſpeaks of, was not of *nectarous humour* only, but of *nectarous humour ſanguine*, that is, converted into what *celeſtial ſpirits bleed:* And what is that but the ſame which Homer expreſſes by one word *Ichor?* If this was the poet's meaning, the doctor's objection is wide of the mark. Beſides, if *nectarous* was wrong, *ichorous* would not ſeem to be right; becauſe the middle ſyllable of it ſhould be long, according to the proſody of the word from which it is derived. PEARCE.

Ver. 335. ———————— was run] A Latiniſm, ſays Dr. Newton, as in Virgil, "Poſtquam arma dei ad Vulcania *ventum eſt.*" Milton, I obſerve, thus writes in his *Hiſt. of Eng.* B. ii. "Now *was fought* eagerly on both ſides." TODD.

Ver. 336. ———————— *who interpos'd*] Thus Homer makes the chief of the Trojans interpoſe between their wounded hero, when he was overborne by Ajax. Satan lighted out of his ſun-bright chariot at ver. 103, and, according to the Homerick manner, is now wounded, and borne (on the ſhields of Seraphim) back to it, where it was placed out of the range and array of battle, *Iliad* xiv. 428.

——— Τὸν δ' ἄρ' ἑταῖροι
Χερσὶν ἀείραντες φέρον ἐκ πόνου, ὄφρ' ἵκεθ' ἵππους
Ὠκέας, οἳ οἱ ὄπισθε μάχης ἠδὲ πτολέμοιο
Ἕστασαν, ἡνιόχοντε καὶ ἅρματα ποικίλ' ἔχοντες, κ. τ. λ.

much more looſe and redundant than our expreſſive author.

HUME.

From off the files of war: There they him laid
Gnaſhing for anguiſh, and deſpite, and ſhame,
To find himſelf not matchleſs, and his pride
Humbled by ſuch rebuke, ſo far beneath
His confidence to equal God in power.
Yet ſoon he heal'd; for Spirits that live throughout
Vital in every part, not as frail man
In entrails, heart or head, liver or reins,
Cannot but by annihilating die;
Nor in their liquid texture mortal wound
Receive, no more than can the fluid air:
All heart they live, all head, all eye, all ear,
All intellect, all ſenſe; and, as they pleaſe,

Ver. 344. *Yet ſoon he heal'd;*] Pſellus relates of devils, "that they *feele paine* if they be hurt; that, if their bodies be cut, *with admirable celerity they come together againe*; that, *in their fall*, their bodies were *changed* into a more aeriall and *groſſe* ſubſtance." See Burton's *Anat. Melanch.* ed. 1624, p. 37. And compare alſo the following paſſage in this book;

——— "Spirits of pureſt light,
"Pureſt at firſt, now *groſs by ſinning* grown." TODD.

Ver. 349. ——— *no more than can the fluid air:*] The ſame compariſon as Dr. Newton remarks, in Shakſpeare's *Macbeth:*

"As eaſy may'ſt thou the intrenchant air
"With thy keen ſword impreſs, as make me bleed."

And ſo Marcellus ſpeaks of the *ghoſt* in *Hamlet:*

"For it is, as the air, invulnerable." TODD.

Ver. 350. *All heart they live, all head, all eye, all ear,*
All intellect, all ſenſe;] This is expreſſed very much like Pliny's account of God, *Nat. Hiſt.* L. i. c. vii. "Quiſquis eſt Deus, ſi modo eſt alius, quacunque in parte, totus eſt ſenſus, totus viſus, totus auditus, totus animæ, totus animi, totus ſui." NEWTON.

They limb themſelves, and colour, ſhape, or ſize
Aſſume, as likes them beſt, condenſe or rare.
Mean while in other parts like deeds deſerv'd
Memorial, where the might of Gabriel fought,
And with fierce enſigns pierc'd the deep array
Of Moloch, furious king; who him defied,
And at his chariot-wheels to drag him bound
Threaten'd, nor from the Holy One of Heaven
Refrain'd his tongue blaſphémous; but anon
Down cloven to the waiſt, with ſhatter'd arms
And uncouth pain fled bellowing. On each wing
Uriel, and Raphaël, his vaunting foe,

Ver. 359. ——— *nor from the* Holy One *of Heaven*
Refrain'd his tongue blaſphémous;] From II *Kings* xix. 22. "Whom haſt thou reproached and *blaſphemed?*—even *the Holy One* of Iſrael." GILLIES.

Ver. 362. *And* uncouth pain *fled* bellowing.] *Uncouth* is a word very common with Spenſer; but Milton, no doubt, in this particular application of it, had in view the following lines, *Faer. Qu.* i. xi. 20.

"The piercing ſteele there wrought a wound full wyde,
"That with the *uncouth ſmart* the monſter *lowdly cryde.*"
THYER.

Ver. 363. *Uriel, and* Raphaël,] The ſpeaker here is *Raphael;* and it had been improper to mention himſelf as a third perſon, and tell his own exploits; but that Adam knew not his name. Had he known it, he muſt have ſaid "Uriel and *I;*" which he cared not to do. BENTLEY.

Ibid. *Uriel, and Raphaël, his vaunting foe,*] Dr. Bentley and Mr. Thyer are of opinion, that a word is left out in this line, and that the ſenſe and the meaſure would be improved by reading it thus;

"Uriel, and *Raphael, each* his vaunting foe." NEWTON.

Though huge, and in a rock of diamond arm'd,
Vanquiſh'd Adramelech, and Aſmadai,
Two potent Thrones, that to be leſs than Gods
Diſdain'd, but meaner thoughts learn'd in their flight,
Mangled with ghaſtly wounds through plate and mail.
Nor ſtood unmindful Abdiel to annoy
The atheiſt crew, but with redoubled blow
Ariel, and Arioch, and the violence
Of Ramiel ſcorch'd and blaſted, overthrew.

Ver. 364. ——— *and in a* rock *of* diamond arm'd,] Compare P. Fletcher, *Purp. Iſl.* C. x. ſt. 15.

" His *rockie arms* of maſſie *adamant*
" Safely could back rebutt the hardeſt blade." TODD.

Ver. 365. Adramelech, *and* Aſmadai,] *Adramelech*, Hebrew, *mighty, magnificent king*; one of the idols of Sepharvaim, worſhipped by them in Samaria, when tranſlated thither by Shalmaneſer, II *Kings* xvii. 31. *Aſmadai*, the *luſtful* and *deſtroying* angel Aſmodeus, mentioned in *Tobit* iii. 8. HUME.

Ver. 368. ——— *through* plate and mail.] Spenſer, *Faerie Queene*, i. vi. 43.

——— " with their force they perſt both *plate and mail*,
" And made wide furrowes in their fleſhes fraile." TODD.

Ver. 371. Ariel, *and* Arioch,] *Ariel*, Hebrew, *the lion of God*, or *a ſtrong lion*. *Arioch* of the like ſignification, *a fierce and terrible lion*. HUME.

Ibid. ——— the violence
Of Ramiel] Virgil, *Æn.* xi. 376. "*Violentia Turni.*" That is, the violent Turnus himſelf. UPTON.

Ver. 372. *Ramiel*] Hebrew, One that exalts himſelf againſt God. HUME.

I might relate of thouſands, and their names
Eternize here on earth; but thoſe elect
Angels, contented with their fame in Heaven,
Seek not the praiſe of men: The other ſort,
In might though wonderous and in acts of war,
Nor of renown leſs eager, yet by doom
Cancell'd from Heaven and ſacred memory,
Nameleſs in dark oblivion let them dwell.
For ſtrength from truth divided, and from juſt,
Illaudable, nought merits but diſpraiſe
And ignominy; yet to glory aſpires
Vain-glorious, and through infamy ſeeks fame:
Therefore eternal ſilence be their doom.
And now, their mightieſt quell'd, the battle
ſwerv'd,

Ver. 373. *I might relate of thouſands,*] The poet here puts into the mouth of the angel an excellent reaſon for not relating more particulars of this firſt battle. It would have been improper on all accounts to have enlarged much more upon it; but it was proper that the angel ſhould appear to know more than he choſe to relate, or than the poet was able to make him relate.

NEWTON.

Ver. 382. Illaudable,] Is uſed here much in the ſame manner as *illaudatus* in Virgil, *Georg.* iii. 5.

——— " Quis aut Euryſthea durum,
" Aut *illaudati* neſcit Buſiridis aras?" NEWTON.

Ver. 386. ——— *the battle* ſwerv'd,] Heſiod, *Theog.* v. 711. 'ΕΚΑΙΝΟΘΗ δὲ μάχη. THYER.

Swerv'd, from the Saxon *ſwerven*, to wander out of its place; here, by analogy, to bend, to ply; for in that caſe an army in battle properly *ſwerves*. RICHARDSON.

The word is uſed in the ſame ſenſe by Spenſer, *Faer. Qu.* v. x. 35. " Who from his ſaddle *ſwerved* nought aſide." NEWTON.

With many an inroad gor'd; deformed rout
Enter'd, and foul diſorder; all the ground
With ſhiver'd armour ſtrown, and on a heap
Chariot and charioteer lay overturn'd,
And fiery-foaming ſteeds; what ſtood, recoil'd
O'er-wearied, through the faint Satanick hoſt
Defenſive ſcarce, or with pale fear ſurpris'd,
Then firſt with fear ſurpris'd, and ſenſe of pain,
Fled ignominious, to ſuch evil brought
By ſin of diſobedience; till that hour

But ſee the romance of *Don Bellianis*, Part iii. ch. 39, edit. 4to. bl. l. s. d. "By this time the *battel* began to *ſwerve* on the princeſs Floreza's part." It has been mentioned to me by a critick of the niceſt inveſtigation as a doubt, whether Milton was indebted to this romance in reſpect to his deſcription of the *infernal doors, grating harſh thunder on their hinges*, P. L. B. ii. 881. Becauſe no copy of this romance had been ſeen or heard of by this gentleman, after much inquiry, with a date prior to the publication of Paradiſe Loſt. In Dr. Farmer's Catalogue, however, there is a copy, impr. by Alſop in 1650. I have ſeen alſo the ſecond part of this romance, printed in 1664, which is in Lord Stafford's Library. It is no longer to be doubted, therefore, that the Engliſh tranſlation of the romance preceded Milton's poem ſeveral years. See the note, B. ii. 881. TODD.

Ver. 391. ——— *what ſtood, recoil'd* &c.] The conſtruction has occaſioned ſome difficulty here, but it may be thus explicated. *What ſtood* is the nominative caſe in the ſentence, and the verbs are *recoil'd* and *fled*. It would indeed be a contradiction to ſay that *what ſtood* their ground, *fled*; but that is not the meaning of it; *what ſtood* is put in oppoſition to what *lay overturn'd* in the preceding line. Part of the Satanick hoſt *lay overturn'd*; and that part which was not overturn'd, but kept on their feet, *and ſtood*, either gave way and *recoil'd o'er-wearied*, or, *with pale fear ſurpris'd, fled ignominious*. NEWTON.

Ver. 396. ——— *till that hour* &c.] It ſeems a very extraordinary circumſtance attending a battle, that not only none

Not liable to fear, or flight, or pain.
Far otherwiſe the inviolable Saints,
In cubick phalanx firm, advanc'd entire,
Invulnerable, impenetrably arm'd;
Such high advantages their innocence
Gave them above their foes; not to have ſinn'd,
Not to have diſobeyed; in fight they ſtood
Unwearied, unobnoxious to be pain'd
By wound, though from their place by violence mov'd.
Now Night her courſe began, and, over Heaven

of the warriours on either ſide were capable of death by wound, but on one ſide none were capable of wound, or even of pain. This was a very great advantage on the ſide of the good Angels; but we muſt ſuppoſe that the rebel Angels did not know their own weakneſs *till this hour*. NEWTON.

Ver. 399. *In cubick phalanx firm,*] In ſtrictneſs of ſpeech, to have been *cubick*, it muſt have been as high, as it is broad, as Dr. Bentley juſtly obſerves. But why muſt a poet's mind, ſublimed as Milton's was on this occaſion, be expected to attend to every circumſtance of an epithet made uſe of? He meant *four ſquare* only, having that property of a *cube* to be equal in length on all ſides. And ſo he expreſſes himſelf in his tract called *The Reaſon of Church Government* &c. p. 215, edit. Toland. "*As thoſe ſmaller ſquares in battle unite in one great cube, the main phalanx, an emblem of truth and ſtedfaſtneſs.*" To be ſure, Milton's *cubick*, though not ſtrictly proper, is better than the epithet *martial* (which the Doctor would give us in the room of it) becauſe a *phalanx* in battle could not be otherwiſe than *martial;* and ſo cloſely united an idea could not have any beauty or force here. PEARCE.

Ver. 405. —— *though from their place by violence mov'd.*] This circumſtance is judiciouſly added to prepare the reader for what happens in the next fight. NEWTON.

Ver. 406. *Now Night her courſe began, and, over Heaven*

Inducing darkneſs, grateful truce impos'd,
And ſilence on the odious din of war:
Under her cloudy covert both retir'd,
Victor and vanquiſh'd: On the foughten field
Michaël and his Angels prevalent
Encamping, plac'd in guard their watches round,
Cherubick waving fires: On the other part,
Satan with his rebellious diſappear'd,
Far in the dark diſlodg'd; and, void of reſt,

Inducing darkneſs, grateful truce impos'd,] The ſame with Taſſo on a like occaſion, *Gier. Lib.* C. xi. ſt. 18.

" Sin che ſe nuova tregua à la fatica
" La cheta notte, e del ripoſo amica." THYER.

Ver. 407. Inducing *darkneſs,*] He ſeems here to have copied Horace, *Sat.* I. v. 9.

——— " Jam *nox inducere* terris
" Umbras, et cœlo diffundere ſigna parabat." NEWTON.

Ver. 410. ——— *on the* foughten *field*] Dr. Lowth objects to this participle as not agreeable to the analogy of derivation, which obtains in irregular verbs in *ght.* Milton adopted it from preceding poets. Thus Shakſpeare, *K. H.* V.

" As in this glorious and well-*foughten* field."

And Drayton, *Polyolb.* Song xii.

" In ſeven brave *foughten* fields—"

And Beaumont and Fletcher, *Laws of Candy,* A. iii. S. i.

——— " the ſad ſports we riot in
" Are tales of *foughten* fields." TODD.

Ver. 413. *Cherubick waving fires:*] Their watches were *Cherubick waving fires,* that is, Cherubim like fires waving; the Cherubim being deſcribed by our author, agreeably to Scripture, as of a fiery ſubſtance and nature. NEWTON.

Ver. 415. ——— *and, void of reſt,*
His potentates to council call'd by night:] So Agamemnon, the Grecians being defeated by Hector, calls a council of the princes and generals by night, *Iliad* ix. NEWTON.

His potentates to council call'd by night;
And in the midſt thus undiſmay'd began.
O now in danger tried, now known in arms
Not to be overpower'd, Companions dear,
Found worthy not of liberty alone,
Too mean pretence! but what we more affect,
Honour, dominion, glory, and renown;
Who have ſuſtain'd one day in doubtful fight,
(And if one day, why not eternal days?)
What Heaven's Lord had powerfulleſt to ſend
Againſt us from about his throne, and judg'd
Sufficient to ſubdue us to his will,
But proves not ſo: Then fallible, it ſeems,

Ver. 418. *O now in danger tried*, &c.] This ſpeech of Satan is very artful. He flatters their pride and vanity, and avails himſelf of the only comfort that could be drawn from this day's engagement (though it was a falſe comfort) that God was neither ſo powerful nor wiſe as he was taken to be. He was forced to acknowledge, that they had ſuffered ſome loſs and pain, but endeavours to leſſen it as much as he can, and attributes it not to the true cauſe, but to their want of better arms and armour, with which he therefore propoſes that they ſhould provide themſelves in order both to defend themſelves and annoy their enemies. NEWTON.

The five lines, in which the ſpeech opens, are ſplendidly magnificent. Inſtead of conſidering the language here uſed as aſſumed by Satan "to flatter the pride and vanity of his followers," they may be appreciated as ſerving eminently to mark his own character, as more generally drawn by the poet in the courſe of this poem; the great features of which are unbounded ambition, and undaunted reſolution, ſtill proudly hoping, and ſtill daringly contending, even in the midſt of adverſities. DUNSTER.

Ver. 422. *Honour,*] Milton here means by *honour* that which ariſes from high titles. PEARCE.

Of future we may deem him, though till now
Omniſcient thought. True is, leſs firmly arm'd,
Some diſadvantage we endur'd and pain,
Till now not known, but, known, as ſoon contemn'd;
Since now we find this our empyreal form
Incapable of mortal injury,
Imperiſhable, and, though pierc'd with wound,
Soon cloſing, and by native vigour heal'd.
Of evil then ſo ſmall as eaſy think
The remedy; perhaps more valid arms,
Weapons more violent, when next we meet,
May ſerve to better us, and worſe our foes,
Or equal what between us made the odds,
In nature none: If other hidden cauſe
Left them ſuperiour, while we can preſerve
Unhurt our minds, and underſtanding ſound,
Due ſearch and conſultation will diſcloſe.

He ſat; and in the aſſembly next upſtood
Niſroch, of Principalities the prime;

Ver. 431. ——————— *and pain,*
Till now not known, but, known, as ſoon contemn'd;
Since now we find &c.] Prometheus in like manner comforts and confirms himſelf againſt Jupiter's threats, Æſchyl. *Prom. Vinct.* v. 932.

Τί δ' ἂν φοβοίμην, ᾧ θανεῖν ἐ μόρσιμον; THYER.

Ver. 447. *Niſroch,*] A god of the Aſſyrians, in whoſe temple Sennacherib was killed by his two ſons, II *Kings* xix. 37. It is not known who this deity was. He muſt have been a principal idol, being worſhipped by ſo great a prince, and at the capital city Nineveh; which may juſtify Milton in calling him *of Principalities the prime.* NEWTON.

As one he ſtood eſcap'd from cruel fight,
Sore toil'd, his riven arms to havock hewn,
And cloudy in aſpéct thus anſwering ſpake.
Deliverer from new Lords, leader to free
Enjoyment of our right as Gods; yet hard
For Gods, and too unequal work we find,
Againſt unequal arms to fight in pain,
Againſt unpain'd, impaſſive; from which evil
Ruin muſt needs enſue; for what avails
Valour or ſtrength, though matchleſs, quell'd with pain
Which all ſubdues, and makes remiſs the hands
Of mightieſt? Senſe of pleaſure we may well
Spare out of life perhaps, and not repine,
But live content, which is the calmeſt life:
But pain is perfect miſery, the worſt
Of evils, and, exceſſive, overturns
All patience. He, who therefore can invent
With what more forcible we may offend
Our yet unwounded enemies, or arm
Ourſelves with like defence, to me deſerves

Ver. 462. ——————— *the worſt*
Of evils,] Niſroch is made to talk agreeably to the ſentiments of Hieronymus and thoſe philoſophers, who maintained that pain was the greateſt of evils; there might be a poſſibility of living without pleaſure, but there was no living in pain. A notion ſuitable enough to a deity of the effeminate Aſſyrians.
NEWTON.

Ver. 467. ——————— *to me deſerves*
No leſs than for deliverance what we owe.] Niſroch is ſpeaking; he had complimented Satan (ver. 451,) with the title

No leſs than for deliverance what we owe.
Whereto with look compos'd Satan replied.
Not uninvented that, which thou aright
Believ'ſt ſo main to our ſucceſs, I bring.
Which of us who beholds the bright ſurfáce
Of this ethereous mould whereon we ſtand,
This continent of ſpacious Heaven, adorn'd
With plant, fruit, flower ambroſial, gems, and gold;
Whoſe eye ſo ſuperficially ſurveys
Theſe things, as not to mind from whence they grow
Deep under ground, materials dark and crude,
Of ſpiritous and fiery ſpume, till touch'd
With Heaven's ray, and temper'd, they ſhoot forth
So beauteous, opening to the ambient light?
Theſe in their dark nativity the deep

of *Deliverer;* here he ventures to ſay that *Whoever could invent the new engine of war would be equal to him in his eſtimation.* Milton has taken care that this deliverer ſhould alſo have this merit, and be without a competitor; Satan is both the one and the other as it follows immediately. RICHARDSON.

Ver. 472. *Which of us who beholds the bright* ſurfáce] *Surface* is to be read with the accent on the laſt ſyllable. The conſtruction of this ſentence is, "Which of us who beholds &c., ſo ſuperficially ſurveys theſe things:" But, as the nominative caſe *Which of us* is mentioned ſo many lines before the verb *ſurveys*, he throws in another nominative caſe, *Whoſe eye*, v. 476. NEWTON.

Ver. 482. ——————— *the deep*] It is commonly uſed for *Hell*, but here is only oppoſed to *ſurface*, v. 472; and is the ſame as *deep under ground*, v. 478; which may likewiſe explain

Shall yield us, pregnant with infernal flame;
Which, into hollow engines, long and round,

the word *infernal* in the next line. Not but *infernal flame* may mean flame like that of Hell, Hell having been frequently mentioned before by the Angels, and the idea being very well known. NEWTON.

Ver. 484. Which, *into* hollow engines, *&c.*] *Which*, that is, the *materials*, v. 478. *Theſe* the deep ſhall yield us, v. 482. *Hollow engines*, great guns; the firſt invention of which is very properly attributed to the author of all evil. Arioſto has deſcribed them in the ſame manner, *Orl. Fur.* C. ix. ſt. 28; and attributes the invention to the Devil. Spenſer has the ſame thought, *Faerie Queene*, i. vii. 13.

" As when that diveliſh yron engin, wrought
" In deepeſt hell, and fram'd by furies ſkill,
" With windy nitre and quick ſulphur fraught,
" And ram'd with bullet rownd, &c." NEWTON.

See alſo Drayton's deſcription in the eighteenth Song of his *Polyolbion*, ed. fol. 1622.

" What time (I thinke *in hell) that inſtrument devis'd*,
" The firſt appear'd in *France*, as a prodigious birth
" *To plague the wretched world*, ſent from the envious earth."

By the way, it may amuſe the curious reader to give Harington's remarks on the invention of cannon, at the end of his tranſlation of the ninth and eleventh books of Arioſto, edit. 1607. " Of the inuention of gunnes Arioſto affirmeth in a manner that they were inuented in *Germanie*. And ſo I haue read, that the firſt time they were vſed was in the yeare 1391, in the Venetians war againſt the Genoeſe; but it is maruell that the inuentors name of ſo monſtrous a thing is not knowne. Bacon, the great Engliſh necromancer, wrote many yeares before that time, that he knew how to make an engin, that, with ſalt peter and brimſtone wel tempered together, ſhould proue notable for batterie, but he ſaid he would not diſcouer it, for feare it would be *a meane to deſtroy all mankinde*. Virgil hath a verſe in the ſixt of the Æneados, which myſelfe have wondered at many times, to ſee how plainely

Thick ramm'd, at the other bore with touch of fire
Dilated and infuriate, ſhall ſend forth
From far, with thundering noiſe, among our foes
Such implements of miſchief, as ſhall daſh
To pieces, and o'erwhelm whatever ſtands
Adverſe, that they ſhall fear we have diſarm'd
The Thunderer of his only dreaded bolt.
Nor long ſhall be our labour; yet ere dawn,
Effect ſhall end our wiſh. Mean while revive;
Abandon fear; to ſtrength and counſel join'd
Think nothing hard, much leſs to be deſpair'd.
He ended, and his words their drooping cheer
Enlighten'd, and their languiſh'd hope reviv'd.
The invention all admir'd, and each, how he
To be the inventer miſs'd; ſo eaſy it ſeem'd
Once found, which yet unfound moſt would have thought
Impoſſible: Yet, haply, of thy race

it expreſſeth the qualitie of a peece of Ordenance. He tells us, that one Salmoneus, a gyant, had an engin of warre, with which he imitated Iupiters thunder and lightning: And ſurely this he would not haue fained, but that he heard of ſome ſuch thing. The verſe is this, *Dum flammas Jovis et ſonitus imitatur Olympi.* Some of our far trauelled men tell vs, that they of *Chyna* had vſe of peeces ſome thouſands of yeares, which I could be willing to credit, ſaue that they alſo tell of the records there ſince before Adam's creation many yeares."—That guns were the *devil's invention*, appears to have been the opinion of other perſons, beſides the poets. See Grey's Notes on Shakſpeare, vol. i. 383. TODD.

Ver. 486. ——————— *infuriate,*] Imported, I believe, by Milton from the Italian *infuriato*, an epithet in this place admirably appropriate. DUNSTER.

In future days, if malice ſhould abound,
Some one intent on miſchief, or inſpir'd
With deviliſh machination, might deviſe
Like inſtrument to plague the ſons of men
For ſin, on war and mutual ſlaughter bent.
Forthwith from council to the work they flew;
None arguing ſtood; innumerable hands
Were ready; in a moment up they turn'd
Wide the celeſtial ſoil, and ſaw beneath
The originals of nature in their crude
Conception; ſulphurous and nitrous foam
They found, they mingled, and, with ſubtle art,

Ver. 502. *In future days*, &c.] This ſpeaking in the ſpirit of prophecy, adds great dignity to poetry. It is in the ſame ſpirit that Dido makes the imprecation, Virg. *Æn.* iv. 625. "Exoriare aliquis &c." This, here, very properly comes from the mouth of an Angel. NEWTON.

Ver. 507. *Forthwith from council to the work they flew;*] This and the two following lines are admirably contrived to expreſs the hurry of the Angels; and conſiſt therefore of ſhort periods, without any particles to connect them. NEWTON.

Ver. 512. ——————— *ſulphurous and nitrous foam*
They found, they mingled, &c.] See the quotation from Spenſer, in the note on v. 484. Valvaſone's poem on the War of Heaven has been mentioned, in the note on B. v. 689, and in the Conjectures on the Origin of Paradiſe Loſt, where Mr. Hayley notices the familiarity of Milton with this work. He has tranſcribed from it the following verſes, as they aſſign to the Infernal Powers the invention of artillery, and exhibit ſeveral minute circumſtances in the deſcription, with which Milton appears to have been ſtruck:

" Di *ſalnitro*, e di *zolfo* oſcura polve
" *Chiude* altro *in ferro cavo;* e poi la tocca

Concocted and adufted they reduc'd
To blackeſt grain, and into ſtore convey'd:
Part hidden veins digg'd up (nor hath this earth
Entrails unlike) of mineral and ſtone,
Whereof to found their engines and their balls
Of miſſive ruin; part incentive reed
Provide, pernicious with one touch to fire.

" Dietro col foco, e in foco la riſolve:
" *Onde fragoſo tuon ſubito ſcocca:*
" *Scocca e lampeggia, e una palla volve,*
" *Al cui ſcontro ogni duro arde e trabocca:*
" *Crud' e 'l ſaetta,* CH' IMITAR S' ATTENTA
" L' ARME CHE 'L SOMMO DIO DAL CIELO AVENTA.

" L' Angelo rio, quando a concorrer forſe
" Di ſaper, di bellezza, e di poſſanza
" Con l' eterno fattor, perche s' accorſe
" Quell' arme non aver, ch' ogni arme avanza,
" *L' empio ordigno a compor l' animo torſe,*
" *Che ferir puo del folgore a ſembianza:*
" *E con queſto a' di noſtri horrido in terra*
" *Tiranno, arma di folgori ogni guerra.*" TODD.

Ver. 516. ——————————— (*nor had this earth*
Entrails unlike) *of mineral and ſtone,*] Dr. Bentley has carried on the mark of parentheſis to the end of the verſe; but it ſhould be placed after *unlike:* and the *ſtone* may have been mentioned here as what they uſed for *balls.* That ſtone-bullets have been in uſe, ſee Chambers's Univ. Dict. in *Cannon.* Or, Milton by the word *ſtone* here would expreſs more diſtinctly that the metal, of which they made their *engines* and *balls*, was encloſed in, and mixed with, a ſtony ſubſtance in the mine. See Furetiere's French Dictionary upon the word *Mineral.* PEARCE.

Ver. 520. ——— pernicious] The incentive reed is indeed *pernicious* as the engines and balls do no miſchief till touched by that; but probably *pernicious* is not to be underſtood here in the common acceptation, but in the ſenſe of the Latin *pernix*, quick, ſpeedy, &c. NEWTON.

So all ere day-ſpring, under conſcious night,
Secret they finiſh'd, and in order ſet,
With ſilent circumſpection, uneſpied.
Now when fair morn orient in Heaven appear'd,
Up roſe the victor-Angels, and to arms
The matin trumpet ſung: In arms they ſtood
Of golden panoply, refulgent hoſt,
Soon banded; others from the dawning hills
Look round, and ſcouts each coaſt light-armed
ſcour,

Ver. 521. ——————— *under* conſcious *night*,] Ovid, *Met.* xiii. 15. "Quorum nox *conſcia* ſola eſt." HUME.

Ver. 524. *Now when fair* morn orient &c.] So, in Beaumont and Fletcher, *Love's Progreſs*, A. iii. S. i.

"The *orient morning* breaking out in odours." TODD.

Ver. 525. ——————— *to* arms
The matin trumpet ſung:] So Taſſo, literally the ſame, *Gier. Lib.* C. xi. ſt. 19.

"Quando *à cantar la mattutina tromba*
"*Comincia à l' arme.*" THYER.

Ver. 527. ——— panoply,] *Armour from head to foot*, Παναπλία, Greek, armour at all points. HUME.

This word had been before employed by Milton's friend, Henry More, the great Platoniſt, in his *Song of the Soul*, 1642. Part i. p. 43.

"In perfect ſilver gliſtering *panoply*
"They ride, the army of the higheſt God." TODD.

Ver. 528. ——— *others from the dawning hills*] This epithet is uſually applied to the *light*, but here very poetically to the *hills*, the dawn firſt appearing over them, and they ſeeming to bring the riſing day; as the evening-ſtar is ſaid likewiſe firſt to appear *on his hill-top*, B. viii. 520. NEWTON.

Each quarter to deſcry the diſtant foe,
Where lodg'd, or whither fled, or if for fight,
In motion or in halt: Him ſoon they met
Under ſpread enſigns moving nigh, in ſlow
But firm battalion; back with ſpeedieſt ſail
Zophiel, of Cherubim the ſwifteſt wing,
Came flying, and in mid air aloud thus cried.

Arm, Warriours, arm for fight; the foe at hand,
Whom fled we thought, will ſave us long purſuit
This day; fear not his flight; ſo thick a cloud
He comes, and ſettled in his face I ſee
Sad reſolution, and ſecure: Let each

Ver. 535. *Zophiel,*] In Hebrew, *the ſpy of God.* HUME.

Ver. 537. *Arm, Warriours, arm for fight; the foe at hand,* &c.] This ſpeech of Zophiel's ſeems formed upon a paſſage or two in the fourth book of Silius Italicus, *Pun. Bell.* v. 98.

" Arma, viri, capite arma, viri; dux inſtat uterque
" Ambobus velox virtus, &c."

Again, v. 94.

——— " comnoto docuerunt pulvere nubes
" Hoſtem ferre gradum."

Compare alſo Taſſo, *Gier. Conq.* L. iv. ſt. 19.

——— " ogn' un s' affretti; e l' arme hor prenda.
" Ecco il nemico e quì: mira la polve,
" Che ne l' oſcura nebbia il cielo involve." BOWLE.

Ver. 539. ——— *ſo thick* a cloud
He comes,] This metaphor is uſual in all languages to expreſs a great multitude; as in *Heb.* xii. 1. " *A cloud* of witneſſes," in Homer, *Il.* iv. 274. ΝΕΦΟΣ ϖεζῶν, and in Virgil, *Æn.* viii. 793. " *Nimbus* peditum." NEWTON.

Ver. 541. Sad] *Fixed, ſteady* reſolution. So, in Chaucer, *The Clerkes Tale,* v. 8923.

His adamantine coat gird well, and each
Fit well his helm, gripe faſt his orbed ſhield,
Borne even or high; for this day will pour down,
If I conjecture aught, no drizzling ſhower,
But rattling ſtorm of arrows barb'd with fire.
So warn'd he them, aware themſelves, and ſoon
In order, quit of all impediment;
Inſtant without diſturb they took alarm,

"And ſhe ay *ſade* and conſtant as a wall."

This uſage of *ſad* is frequent in Spenſer. TODD.

Ver. 541. ——— ——— *let each*
His adamantine coat *gird well*, &c.] This is plainly copied from Agamemnon's directions in Homer, *Iliad* ii. 382. NEWTON.

The phraſe "his *adamantine coat*," is probably from Horace, *Od.* I. vi. 13. "Martem *tunicâ* tectum *adamantinâ*;" which the author of *The firſt part of the Tragicall Raigne of Selimus* in 1594 had alſo in view:

——"Mars, arm'd in his *adamantine coat*, &c." TODD.

Ver. 545. ——— aught,] Fenton propoſes to read, "If I conjecture *right*." TODD.

Ver. 546. ——— barb'd with fire.] *Bearded*, headed, with fire. Of the French *barbe*, and the Latin *barba*, a beard, as Mr. Hume remarks. The expreſſion occurs in Sylveſter's Du Bartas, P. i. D. 3. W. 2. "Thy *barbed* dart &c." TODD.

Ver. 547. *So warn'd he them, aware themſelves*,] From Lucretius probably, as Mr. Wakefield has obſerved, lib. iii. 1053. "Admonuit memorem—" TODD.

Ver. 548. ——— *quit of all* impediment;] The carriages and baggage of an army were called in Latin *impedimenta*: And the good angels are here ſaid to be "*quit of all impediment*," in oppoſition to the others incumbered with their heavy artillery. NEWTON.

And onward mov'd embattled: When behold!
Not diſtant far with heavy pace the foe
Approaching groſs and huge, in hollow cube
Training his deviliſh enginery, impal'd
On every ſide with ſhadowing ſquadrons deep,
To hide the fraud. At interview both ſtood
A while; but ſuddenly at head appear'd
Satan, and thus was heard commanding loud.
Vanguard, to right and left the front unfold;
That all may ſee who hate us, how we ſeek
Peace and compoſure, and with open breaſt
Stand ready to receive them, if they like
Our overture; and turn not back perverſe:
But that I doubt; however witneſs, Heaven!
Heaven, witneſs thou anon! while we diſcharge
Freely our part: ye, who appointed ſtand
Do as you have in charge, and briefly touch
What we propound, and loud that all may hear!
So ſcoffing in ambiguous words, he ſcarce

Ver. 553. Training] *Drawing in train*, from the term, *train of artillery*. NEWTON.

Ibid. ——————— impal'd] *Surrounded, encircled.* So, in his *Hiſt. of Eng.* B. ii. "The legionaries ſtood thick in order, *impaled* with light-armed; the horſe on either wing." See alſo before, B. ii. 647, "*impal'd* with circling fire." TODD.

Ver. 568. *So ſcoffing in ambiguous words*, &c.] We cannot pretend entirely to juſtify this *punning* ſcene: But we ſhould conſider, that there is very little of this kind of wit any where in the poem but in this place; and in this we may ſuppoſe Milton to have ſacrificed to the taſte of his times, when *puns* were better reliſhed than they are at preſent in the learned world; and I

Had ended; when to right and left the front
Divided, and to either flank retir'd:
Which to our eyes diſcover'd, new and ſtrange,
A triple mounted row of pillars laid
On wheels (for like to pillars moſt they ſeem'd,

know not whether we are not grown too delicate and faſtidious in this particular. It is certain the Ancients practiſed them more both in their converſation, and in their writings; and Ariſtotle recommends them in his book of Rhetorick, and likewiſe Cicero in his treatiſe of Oratory; and if we ſhould condemn them abſolutely, we muſt condemn half of the good ſayings of the greateſt wits of Greece and Rome. They are leſs proper indeed in ſerious works, and not at all becoming the majeſty of an epick poem; but our author ſeems to have been betrayed into this exceſs, in great meaſure, by his love and admiration of Homer. For this account of the Angels jeſting and inſulting one another, is not unlike ſome paſſages in the 16th book of the Iliad. Æneas throws a ſpear at Meriones; and he, artfully avoiding it, Æneas jeſts upon his *dancing*, the Cretans (the countrymen of Meriones) being famous dancers. A little afterwards in the ſame book, Patroclus kills Hector's charioteer, who falls headlong from the chariot, upon which Patroclus inſults him for ſeveral lines together upon his ſkill in *diving*, and ſays that, if he was at ſea, he might catch excellent oyſters. Milton's jeſts cannot be lower and more trivial than theſe; but if he is like Homer in his faults, let it be remembered that he is like him in his beauties too. And Mr. Thyer further obſerves, that Milton is the leſs to be blamed for this punning ſcene, when one conſiders the characters of the ſpeakers; ſuch kind of inſulting wit being moſt peculiar to proud contemptuous Spirits. NEWTON.

This punning ſcene has been much cenſured. Yet it ſhould be conſidered, that there is a great difference betwixt the delicacy of Attick wit, and the proud malignant ſcoffing of devils. Good-humour and pleaſantry do not agree with the character of Satan. And, when Belial imitates him in v. 621, where the raillery is ſo coarſe, is it not juſt that his malice and impiety ſhould be repreſented greater than his wit? GILLIES.

Or hollow'd bodies made of oak or fir,
With branches lopt, in wood or mountain fell'd,)
Braſs, iron, ſtony mould, had not their mouths
With hideous orifice gap'd on us wide,
Portending hollow truce: At each behind
A Seraph ſtood, and in his hand a reed
Stood waving tipt with fire; while we, ſuſpenſe,

Ver. 574. *Or hollow'd bodies* &c.] We muſt carefully preſerve the parentheſis here, as Milton himſelf has put it. The conſtruction then will be, "*Which to our eyes diſcover'd a triple row of pillars laid on wheels*, of *braſs*, *iron*, *ſtony mould* or ſubſtance, *had not their mouths gap'd wide*, and ſhow'd that they were not pillars;" the intermediate words containing a reaſon why he called them *pillars (for like to pillars moſt they ſeem'd or hollow'd bodies* &c.) being included in a parentheſis. NEWTON.

Ver. 576. ———————— mould,] *Mould* here ſignifies ſubſtance as in B. ii. 355. But Dr. Bentley by reading *caſt in mould* changes the ſenſe of it to one of a very different nature. By this emendation (he ſays) he has rid the poem of *ſtone cannon*: but ſuch cannon have been heard of elſewhere, and are now to be ſeen (I think) at Delft in Holland. Whether they ever were, or could have been uſed in war, may be queſtioned: but it is probable that Milton, by ſeeing ſuch *ſtone cannon* in foreign countries, was led to mention them here as part of Satan's artillery. PEARCE.

We read before that theſe Angels *digg'd up veins of mineral and ſtone*, ver. 517; and that may account for the *braſs*, *iron*, *ſtony* ſubſtance here. NEWTON.

Ver. 578. *Portending hollow truce:*] Here Raphael himſelf cannot help continuing the pun. NEWTON.

Ver. 850. *Stood*] This muſt certainly be an errour of the preſs, occaſioned by *ſtood* in the line before, or in the line following; but then it is a wonder that Milton did not correct it in his ſecond edition. Dr. Bentley reads

Collected ſtood within our thoughts amus'd,
Not long; for ſudden all at once their reeds
Put forth, and to a narrow vent applied
With niceſt touch. Immediate in a flame,
But ſoon obſcur'd with ſmoke, all Heaven appear'd,
From thoſe deep-throated engines belch'd, whoſe roar

———" and in his hand a reed
" *Held* waving tipt with fire;"

and we ſhould ſubſtitute ſome ſuch word as this, as it makes better ſenſe, as well as avoids the repetition of *ſtood* three times ſo near together. NEWTON.

Ver. 584. ——— *Immediate in a flame*, &c.] Compare the diſcharge of cannon, in Arioſto, *Orl. Fur.* C. ix. ſt. 75.

" Dietro lampeggia a guiſa di baleno;
" Dinanzi ſcoppia, e manda in aria il tuono;
" Treman le mura, e ſotto i piè il terreno;
" Il ciel rimbomba al paventoſo ſuono:
" L' ardente ſtral, che ſpezza, e venir meno
" Fa ciò, che incontra, e a neſſun dà perdono,
" Sibila, e ſtride."

And in Drayton's *Polyolbion*, the diſcharge of cannon " violently ſhakes the earth's *intrayles*," S. xxii. TODD.

Ver. 586. ——— deep-throated engines] So Shakſpeare, in *Othello*, as doctor Newton has obſerved:

" And O you mortal *engines*, whoſe rude *throats*
" The immortal Jove's dread clamours counterfeit."

See alſo Drummond's *Madrigals*, Edinb. 1616.

" When firſt the *cannon*, from her *gaping throte*,
" Againſt the heauen her *roaring* fulphure ſhote, &c."

TODD.

Ibid. ——————— *whoſe roar* &c.] The moſt natural and obvious conſtruction is, " Whoſe roar embowell'd,

Embowell'd with outrageous noiſe the air,
And all her entrails tore, diſgorging foul
Their deviliſh glut, chain'd thunderbolts and hail
Of iron globes; which, on the victor hoſt
Levell'd, with ſuch impetuous fury ſmote,
That, whom they hit, none on their feet might ſtand,
Though ſtanding elſe as rocks, but down they fell
By thouſands, Angel on Arch-Angel roll'd;
The ſooner for their arms; unarm'd, they might
Have eaſily, as Spirits, evaded ſwift
By quick contraction or remove; but now
Foul diſſipation follow'd, and forc'd rout;

or *filled*, the air with outrageous noiſe:" But to this it is objected, that it is as much as to ſay, *the roar filled the air with roar*. Neither do I ſee how the matter is much mended, by ſaying, with Dr. Pearce, that, "The roar of cannon, embowell'd with roar, tore the air &c." The cannon, I think, cannot themſelves be properly ſaid to be embowell'd with noiſe, though they might embowel with noiſe the air. I would therefore endeavour to juſtify this by other ſimilar paſſages. It is uſual with the poets to put the property of a thing for the thing itſelf: And as in B. ii. 654, we have "*a cry of Hell-hounds*" for the Hell-hounds themſelves; ſo here we have "*the roar of cannon*" for the cannon themſelves; and the *roar* of cannon may as properly be ſaid to embowel the air *with outrageous noiſe*, as a *cry* of Hell-hounds to *bark*. NEWTON.

Ver. 592. *That, whom they hit*, &c.] This paſſage is as much ſuperiour to Taſſo's, as the Angels are in their nature to man. See Fairfax, B. xi. ſt. 60.

—— "With good fortune to their blowes they give,
"*That whom they hit*, in ſpite of helme or targe,
"They deeply wounde, or elſe of life deprive. BOWLE.

Nor ſerv'd it to relax their ſerried files.
What ſhould they do? if on they ruſh'd, repulſe
Repeated, and indecent overthrow
Doubled, would render them yet more deſpis'd,
And to their foes a laughter; for in view
Stood rank'd of Seraphim another row,
In poſture to diſplode their ſecond tire
Of thunder: Back defeated to return
They worſe abhorr'd. Satan beheld their plight,
And to his mates thus in deriſion call'd.
O Friends! why come not on theſe victors proud?
Ere while they fierce were coming; and when we,
To entertain them fair with open front
And breaſt, (what could we more?) propounded terms
Of compoſition, ſtraight they chang'd their minds,
Flew off, and into ſtrange vagaries fell,
As they would dance; yet for a dance they ſeem'd
Somewhat extravagant and wild; perhaps
For joy of offer'd peace: But I ſuppoſe,
If our propoſals once again were heard,
We ſhould compel them to a quick reſult.
To whom thus Belial, in like gameſome mood.

Ver. 599. ——————— *their* ſerried *files.*] The Italian word *ferrato*, cloſe, compact; ſays Mr. Thyer. But ſee alſo Hume's note on the word, P. L. B. i. 548. TODD.

Ver. 620. *To whom thus Belial, in like gameſome mood.*] Who-

Leader! the terms we ſent were terms of weight,
Of hard contents, and full of force urg'd home;
Such as we might perceive amus'd them all,
And ſtumbled many: Who receives them right,
Had need from head to foot well underſtand;
Not underſtood, this gift they have beſides,
They ſhow us when our foes walk not upright.
So they among themſelves in pleaſant vein
Stood ſcoffing, highten'd in their thoughts beyond
All doubt of victory: Eternal Might
To match with their inventions they preſum'd
So eaſy, and of his thunder made a ſcorn,
And all his hoſt derided, while they ſtood
A while in trouble: But they ſtood not long;
Rage prompted them at length, and found them arms

ever remembers the character of *Belial* in the firſt and ſecond books, and Addiſon's remarks upon it, will eaſily ſee the propriety of making *Belial* reply to Satan upon this occaſion, and in this ſportive manner, rather than *Beel-zebub*, or *Moloch*, or any of the evil Angels. NEWTON.

Whatever may be ſaid in defence of this ſpeech of Belial, as coming in ſome degree with propriety from him; what can poſſibly be ſaid for the two preceding ſpeeches of Satan, who, though the moſt dignified of the Fallen Angels, utters more of theſe low puns than even Belial! DUNSTER.

Ver. 625. *Had need from head to foot well* underſtand;
Not underſtood, &c.] This miſerable equivocation has been adopted from Shakſpeare, *Two Gent. Verona*, A. ii. S. v. "My ſtaff *underſtands* me, &c." JOHNSON.

Ver. 635. *Rage* —— *found them arms*] Virgil, *Æn.* i. 150. "Furor arma miniſtrat." NEWTON.

Againſt ſuch helliſh miſchief fit to oppoſe.
Forthwith (behold the excellence, the power,
Which God hath in his mighty Angels plac'd!)
Their arms away they threw, and to the hills
(For Earth hath this variety from Heaven
Of pleaſure ſituate in hill and dale,)
Light as the lightning glimpſe they ran, they flew;
From their foundations looſening to and fro,
They pluck'd the ſeated hills, with all their load,
Rocks, waters, woods, and by the ſhaggy tops
Up-lifting bore them in their hands: Amaze,
Be ſure, and terrour, ſeiz'd the rebel hoſt,
When coming towards them ſo dread they ſaw
The bottom of the mountains upward turn'd;
Till on thoſe curſed engines' triple-row
They ſaw them whelm'd, and all their confidence
Under the weight of mountains buried deep;
Themſelves invaded next, and on their heads
Main promontories flung, which in the air

Ver. 642. *Light as the lightning glimpſe* &c.] See *Ezek.* i. 14. "And the living creatures ran and returned, as the appearance of a flaſh of lightning." DUNSTER.

Ver. 645. ——————— *by the* ſhaggy tops] So, in Sylveſter's *Du Bart.* ed. ſupr. p. 30.

"In ſhady foreſts from their *ſhaggy top.*"

And ſee *Lycidas*, ver. 54. Glover has copied the expreſſion, *Leonidas*, B. ii. 165.

"Or thoſe tall cliffs erect their *ſhaggy tops.*" TODD.

Ver. 646. *Uplifting* &c.] Heſiod, *Theog.* v. 673.

Οἳ τότε Τιτήνεσσι κατέςαθεν ἐν δαὶ λυγρῇ,
Πέτρας ἠλιβάτες ςιδαρῆς ἐν χερσὶν ἔχοντες. TODD.

Came ſhadowing, and oppreſs'd whole legions arm'd;
Their armour help'd their harm, cruſh'd in and bruis'd
Into their ſubſtance pent, which wrought them pain
Implacable, and many a dolorous groan;
Long ſtruggling underneath, ere they could wind
Out of ſuch priſon, though Spirits of pureſt light,
Pureſt at firſt, now groſs by ſinning grown.
The reſt, in imitation, to like arms
Betook them, and the neighbouring hills uptore:
So hills amid the air encounter'd hills,
Hurl'd to and fro with jaculation dire;
That under ground they fought in diſmal ſhade;

Ver. 656. *Their* armour *helped their* harm,] Somewhat like that in Spenſer, *Faer. Qu.* i. xi. 27.

"That erſt him goodly *arm'd*, now moſt of all him *harm'd*."
NEWTON.

Ver. 658. *Implacable*,] As in Spenſer, *Faer. Qu.* ii. vi. 44. "O how I burne with *implacable* fyre." CALLANDER.

Ver. 661. ——— *now groſs by ſinning grown.*] What a fine moral does Milton here inculcate, and indeed quite through this book, by ſhowing that all the weakneſs and pain of the rebel Angels was the natural conſequence of their ſinning! And, I believe, one may obſerve in general of our author, that he is ſcarcely ever ſo far hurried on by the fire of his Muſe, as to forget the main end of all good writing, the recommendation of virtue and religion. THYER.

Ver. 666. *That under ground they fought in diſmal ſhade;*] It was a memorable ſaying of one of the Spartans at Thermopylæ, who being told that the multitude of Perſian arrows would obſcure

Infernal noiſe! war ſeem'd a civil game
To this uproar; horrid confuſion heap'd
Upon confuſion roſe: And now all Heaven
Had gone to wrack, with ruin overſpread;
Had not the Almighty Father, where he ſits
Shrin'd in his ſanctuary of Heaven ſecure,
Conſulting on the ſum of things, foreſeen

the ſun; *why then*, ſays he, *we ſhall fight in the ſhade.* I ſuppoſe that Statius alluded to this ſtory in the following bold lines, *Thebaid.* viii. 412.

" Excluſere diem telis, ſtant ferrea cœlo
" Nubila, nec jaculis arctatus ſufficit aër."

But what was a ſhade of *arrows* to a ſhade of *mountains* hurled to and fro, and encountering in mid air! This was *infernal noiſe* indeed, and making almoſt a Hell of Heaven. Such was the uproar in Hell, B. ii. 539.

" Others with vaſt Typhœan rage more fell
" Rend up both rocks and hills, and ride the air
" In whirlwind; &c." NEWTON.

Ver. 669. ——————— *and now all Heaven*
Had gone to wrack, &c.] It is remarked by the criticks in praiſe of Homer's battles, that they riſe in horrour one above another to the end of the Iliad. The ſame may be ſaid of Milton's battles. In the firſt day's engagement, when they fought under a cope of fire with burning arrows, it was ſaid

——————————————— " all Heaven
" Reſounded; and, had Earth been then, all Earth
" Had to her center ſhook."

But now, when they fought with mountains and promontories, it is ſaid *All Heaven had gone to wrack*, had not the Almighty Father interpoſed, and ſent forth his Son, in the fulneſs of the divine glory and majeſty, to expel the rebel Angels out of Heaven. Compare Homer's *Iliad*, viii. 130.

Ἔνθα κέ λοιγὸς ἔην, καὶ ἀμήχανα ἔργα γένοντο·
Εἰ μὴ ἄρ᾽ ὀξὺ νόησε πατὴρ ἀνδρῶν τε θεῶν τε. NEWTON.

This tumult, and permitted all, advis'd:
That his great purpoſe he might ſo fulfil,
To honour his anointed Son aveng'd
Upon his enemies, and to declare
All power on him transferr'd: Whence to his Son,
The Aſſeſſour of his throne, he thus began.
Effulgence of my glory, Son belov'd,
Son, in whoſe face inviſible is beheld
Viſibly, what by Deity I am;
And in whoſe hand what by decree I do,
Second Omnipotence! two days are paſt,

Ver. 674. ——————— *advis'd:*] Is here a participle adverbial, and very elegant; it means adviſedly, deſignedly; the ſame with the Latin *conſulto* or *prudens*, as in Horace, *Od.* I. iii. 21.

"Nequicquam Deus abſcidit
"*Prudens* Oceano diſſociabili
"Terras." RICHARDSON.

Ver. 679. *The* Aſſeſſour *of his* throne,] The Son is called in ſome of the Fathers, as doctor Newton has obſerved, ΠΑΡΕΔΡΟΣ Θεῦ. Mr. Callander notices alſo Nonnus, *Metaph. Evang. Joan.* ad init. See likewiſe my note on *Comus*, ver. 11. TODD.

Ver. 681. *Son, in whoſe face* inviſible *is beheld*
Viſibly, what by Deity I am;] It ſhould be "*the inviſible*," ΤΟ ΑΟΡΑΤΟΝ, κατ' ἐξοχήν. *Coloſſ.* i. 15. "Who is the image of *the inviſible* God." So, in B. iii. 385.

"In whoſe conſpicuous countenance, without cloud
"Made viſible, *the Almighty Father ſhines.*" UPTON.

Inviſible here is a neuter adjective, uſed for a ſubſtantive, according to doctor Newton. But the reading, propoſed by Mr. Upton, is countenanced by the following paſſage in Drummond's *Flowers of Sion*:

"O bleſt abode! O happy dwelling-place!
"Where *viſibly the Inviſible* doth reign." TODD.

Two days, as we compute the days of Heaven,
Since Michael and his Powers went forth to tame
Theſe diſobedient: Sore hath been their fight,
As likelieſt was, when two ſuch foes met arm'd;
For to themſelves I left them; and thou know'ſt,
Equal in their creation they were form'd,
Save what ſin hath impair'd; which yet hath wrought
Inſenſibly, for I ſuſpend their doom;
Whence in perpetual fight they needs muſt laſt
Endleſs, and no ſolution will be found:
War wearied hath perform'd what war can do,

Ver. 691. ——— *which yet hath wrought*
Inſenſibly,] This word doth not ſeem well to conſiſt with that alteration, which the Angel had juſt before ſaid that ſin had wrought in the fallen Angels. THYER.

The ſame difficulty ſtuck with me at firſt; but, I ſuppoſe, the author meant that the manner in which ſin wrought was *inſenſible*, not the effects. NEWTON.

Ver. 693. *Whence in perpetual fight* &c.] So, in Heſiod, *Theog.* v. 635.

Οἵ ῥα τοτ' ἀλλήλοισι μάχην ἐμμαλλὲ' ἔχοντες,
Συνεχέως ἐμάχοντο, κ. τ. λ. STILLINGFLEET.

Ver. 695. *War wearied hath perform'd what war can do,*] And indeed within the compaſs of this one book we have all the variety of battles that can well be conceived. We have a ſingle combat, and a general engagement. The firſt day's fight is with darts and ſwords, in imitation of the ancients; the ſecond day's fight is with artillery, in imitation of the moderns; but the images in both are raiſed proportionably to the ſuperiour nature of the beings here deſcribed. And, when the poet has briefly compriſed all that has any foundation in fact and reality, he has recourſe to the fiction of the poets in their deſcriptions of the giants war with the Gods. And, when *war hath* thus *perform'd what war can do,* he riſes ſtill

And to diſorder'd rage let looſe the reins,
With mountains, as with weapons, arm'd; which makes
Wild work in Heaven, and dangerous to the main.
Two days are therefore paſt, the third is thine;
For thee I have ordain'd it; and thus far
Have ſuffer'd, that the glory may be thine
Of ending this great war, ſince none but Thou
Can end it. Into thee ſuch virtue and grace
Immenſe I have transfus'd, that all may know
In Heaven and Hell thy power above compare;
And, this perverſe commotion govern'd thus,
To manifeſt thee worthieſt to be Heir
Of all things; to be Heir, and to be King
By ſacred unction, thy deſerved right.
Go then, Thou Mightieſt, in thy Father's might;
Aſcend my chariot, guide the rapid wheels
That ſhake Heaven's baſis, bring forth all my war,
My bow and thunder, my almighty arms

higher, and the Son of God is ſent forth in the majeſty of the Almighty Father, agreeably to Scripture; ſo much doth the ſublimity of Holy Writ tranſcend all that is true, and all that is feigned, in deſcription. NEWTON.

Ver. 709. *By ſacred unction,*] *Pſalm* xlv. 7. "God hath anointed thee with the oil of gladneſs above thy fellows." GILLIES.

Ver. 711. ——— *guide the rapid wheels*
That ſhake Heaven's baſis,] See before, B. iii. 394. And v. 832 of the preſent book. TODD.

Ver. 713. ——— *my almighty arms*
Gird on, and ſword upon thy puiſſant thigh:] Pſalm

Gird on, and ſword upon thy puiſſant thigh;
Purſue theſe ſons of darkneſs, drive them out
From all Heaven's bounds into the utter deep:
There let them learn, as likes them, to deſpiſe
God, and Meſſiah his anointed King.
He ſaid, and on his Son with rays direct
Shone full; he all his Father full expreſs'd
Ineffably into his face receiv'd;
And thus the Filial Godhead anſwering ſpake.
O Father, O Supreme of heavenly Thrones,
Firſt, Higheſt, Holieſt, Beſt; thou always ſeek'ſt
To glorify thy Son, I always thee,
As is moſt juſt: This I my glory account,
My exaltation, and my whole delight,
That thou, in me well pleas'd, declar'ſt thy will

xlv. 3, 4. "Gird thy ſword upon thy thigh, O moſt mighty, with thy glory and thy majeſty: And in thy majeſty ride proſperouſly."
NEWTON.

How ſuperiour is this direction to that which Achilles gives Patroclus, when he lends him his armour, in order to lead on the Greeks to battle, *Iliad* xvi. 64, 65. TODD.

Ver. 714. ——— *and ſword upon thy puiſſant thigh:*] A great man obſerved to me, that the ſentence falls in this place, and that it may be improved by reading and pointing the whole paſſage thus;

"———————— bring forth all my war,
"My bow and thunder, my almighty arms;
"*And* gird *my* ſword upon thy puiſſant thigh." NEWTON.

Milton, I think, intended the ſentence, as it ſtands in all the editions. The phraſe of *girding on the arms* being a cloſe imitation of the paſſage in Homer, to which I have before referred:

Τύνη δ' ὤμοιϊν μὲν ἐμὰ κλυτὰ ΤΕΥΧΕΑ ΔΥΘΙ. TODD.

Fulfill'd, which to fulfil is all my bliſs.
Scepter and power, thy giving, I aſſume,
And gladlier ſhall reſign, when in the end
Thou ſhalt be all in all, and I in thee
For ever; and in me all whom thou lov'ſt:
But whom thou hat'ſt, I hate, and can put on
Thy terrours, as I put thy mildneſs on,
Image of thee in all things; and ſhall ſoon,
Arm'd with thy might, rid Heaven of theſe rebell'd;
To their prepar'd ill manſion driven down,
To chains of darkneſs, and the undying worm;
That from thy juſt obedience could revolt,
Whom to obey is happineſs entire.
Then ſhall thy Saints unmix'd, and from the impure

Ver. 732. *Thou ſhalt be all in all,*] We may ſtill obſerve, that Milton generally makes the Divine Perſons talk in the ſtyle and language of Scripture. This paſſage is manifeſtly taken from 1 *Cor.* xv. 24, and 28. Immediately afterwards, when it is ſaid,

——— "I in thee
"For ever, and in me all whom thou lov'ſt;"

this is an alluſion to *John* xvii. 21, and 23. And, when it is added, "*But whom thou hat'ſt, I hate,*" the alluſion is to *Pſalm* cxxxix. 21. NEWTON.

Ver. 737. ——— rebell'd;] Of theſe *rebellious*, of theſe *who have rebell'd*; a remarkable expreſſion. NEWTON.

Ver. 739. *To* chains of darkneſs,] 11 *Pet.* ii. 4. "God ſpared not the angels that ſinned, but caſt them down to hell, and delivered them into *chains of darkneſs*." TODD.

Ibid. ——— undying worm,] *Mark*, ix. 44. "Their *worm dyeth not*." HUME.

Far ſeparate, circling thy holy mount,
Unfeigned Halleluiahs to thee ſing,
Hymns of high praiſe, and I among them Chief.
So ſaid, he, o'er his ſcepter bowing, roſe
From the right hand of Glory where he ſat;
And the third ſacred morn began to ſhine,

Ver. 746. *So ſaid, he, o'er his ſcepter bowing, roſe* &c.] The deſcription of the Meſſiah's going out againſt the rebel Angels is a ſcene of the ſame ſort with Heſiod's Jupiter againſt the Titans. They are both of them the moſt undoubted inſtances of the true ſublime; but which has exceeded it is very difficult to determine. There is, I think, a greater profuſion of poetical images in that of the latter; but then the ſuperiour character of a Chriſtian Meſſiah, which Milton has, with great judgement and majeſty, ſupported in this part of his work, gives a certain air of religious grandeur, which throws the advantage on the ſide of the Engliſh poet. THYER.

Ver. 748. *And the third ſacred morn* &c.] Milton, by continuing the war for three days, and reſerving the victory upon the third for the Meſſiah alone, plainly alludes to the circumſtances of his death and reſurrection. Our Saviour's extreme ſufferings on the one hand, and his heroick behaviour on the other, made the conteſt ſeem to be more equal and doubtful upon the firſt day; and on the ſecond Satan triumphed in the advantages he thought he had gained, when Chriſt lay buried in the earth, and was to outward appearance in an irrecoverable ſtate of corruption: But as the poet repreſents the Almighty Father ſpeaking to his Son, ver. 699.

" Two days are therefore paſt, the third is thine;
" For thee I have ordain'd it; and thus far
" Have ſuffer'd, that the glory may be thine
" Of ending this great war, ſince none but Thou
" Can end it."

Which he moſt glorioufly did, when *the third ſacred morn began to ſhine*, by vanquiſhing with his own almighty arm the powers of Hell, and riſing again from the grave; and thus as St. Paul ſays,

Dawning through Heaven. Forth ruſh'd with whirlwind ſound
The chariot of Paternal Deity,
Flaſhing thick flames, wheel within wheel undrawn,
Itſelf inſtinct with Spirit, but convoy'd
By four Cherubick ſhapes; four faces each
Had wonderous; as with ſtars, their bodies all
And wings were ſet with eyes; with eyes the wheels

Rom. i. 4, "He was declared to be the Son of God with power, according to the Spirit of holineſs, by the reſurrection from the dead." GREENWOOD.

Ibid. ——— *ſacred morn began to ſhine,*] Homer, *Il.* xi. 84. ἀείξετο ἱερὸν ἦμαρ. BOWLE.

Ver. 749. ——— *Forth ruſh'd with* whirlwind *ſound*
The chariot *&c.*] *Ezek.* i. 4. "And I looked, and, behold, a *whirlwind* came out of the north, a great cloud, and a *fire enfolding itſelf:*" Or perhaps Milton here drew Iſaiah likewiſe to his aſſiſtance, lxvi. 15. "For, behold, the *Lord will come with fire,* and *with his chariots like a whirlwind.*" NEWTON.

Ver. 751. ——— *wheel within wheel undrawn,* &c.] As in *Ezek.* i. 5, 16, 19, 20. "Alſo out of the midſt thereof came the likeneſs of *four living creatures,* and their appearance was as it were *a wheel in the middle of a wheel:* And, when the living creatures went, the wheels went by them; for the *ſpirit of the living creature was in the wheels.*" NEWTON.

Ver. 753. ——— *four faces each*
Had wonderous: &c.] As in *Ezek.* i. 6. "And *every one had four faces.*" Again, ch. x. 12. "And *their whole body,* and *their wings,* and *the wheels* were *full of eyes* round about." NEWTON.

Ver. 755. ——— *the wheels*
Of beryl, *and* careering *fires between;*] The *beryl*

Of beryl, and careering fires between;
Over their heads a cryſtal firmament,
Whereon a ſapphire throne, inlaid with pure
Amber, and colours of the ſhowery arch.
He, in celeſtial panoply all arm'd
Of radiant Urim, work divinely wrought,

is a precious ſtone of a ſea-green colour, and *careering* fires are lightnings *darting out by fits*, a metaphor taken from the running in tilts: See *Ezek.* i. 16, and 13. "The appearance of wheels and their work was *like a beryl:* And the fire was bright, and *out of the fire went forth lightning.*" NEWTON.

Milton has again deſcribed this part of the prophetick viſion, and with additional ſublimity, ver. 848.

"One Spirit in them rul'd, and *every eye*
"*Glar'd lightning, and ſhot forth pernicious fire*
"Among the accurs'd——"

This is like the bold and tremendous painting of Æſchylus, *Prom. Vinct.* v. 356, edit. Schütz.

Ἐξ ὀμμάτων δ' ἥραπτε γοργωπὸν σέλας. TODD.

Ver. 757. *Over their heads a cryſtal firmament*, &c.] See *Ezek.* i. 22, 26, 27, 28. "And the likeneſs of the *firmament upon the heads* of the living creatures, was as the colour of the terrible *cryſtal*, ſtretched forth over their heads above: And above the firmament, that was over their heads, was the likeneſs of a throne, as the appearance of a ſapphire ſtone: And I ſaw as the *colour of amber*, as the appearance of *the bow* that *is in the cloud in the day of rain.*" NEWTON.

Ver. 760. *He, in celeſtial* panoply *&c.*] An alluſion to *Epheſ.* vi. 11. "Put on the *whole armour* (πανοπλίαν) of God;" and to the contexture of gems in Aaron's breaſt-plate, *Exod.* xxviii. See alſo the notes, v. 527. Fenton reads, and points the two preceding lines as follows:

"*Where, on* a ſapphire throne, (inlaid with pure
"Amber, and colours of the ſhowery arch)
"He, in celeſtial panoply &c." TODD.

Aſcended; at his right hand Victory
Sat eagle-winged; beſide him hung his bow
And quiver with three-bolted thunder ſtor'd;
And from about him fierce effuſion roll'd
Of ſmoke, and bickering flame, and ſparkles dire:

Ver. 762. ——— *at his right hand* Victory
Sat eagle-wing'd;] *Victory* is thus perſonified by Shakſpeare, *Rich. III.* A. v. S. iii.

———"*Victory* ſits on our helms."

And by Beaumont and Fletcher, who join the epithet *winged:* in the *Falſe One*, A. S. i.

——— " the tent, on which *wing'd Victory*
" Shall *make* a certain *ſtand.*"———

The ſame phraſe is employed in the *Propheteſs*, A. iv. S. iv. And in Sylveſter's *Du Bartas*, P. 4. D. 3. W. 2.

———"*Winged Victory*
" Shaking her laurels."———

The expreſſive epithet *eagle-winged* is applied by Shakſpeare to the " pride of ſky-aſpiring and ambitious thoughts," *K. Rich.* II. A. i. S. iii. TODD.

Ver. 764. ——— *with* three-bolted thunder *ſtor'd;*] So, in his Epigram, *In inventorem bombardæ.*

" Et *trifidum fulmen* ſurripuiſſe Jovi." TODD.

Ver. 765. *And from about him fierce effuſion roll'd*
Of ſmoke, and bickering *flame*, &c.] A furious tempeſt pouring forth ſmoke and *fighting* flame round about him. *Bickering*, fighting and thence deſtroying, of the Welſh *bicre*, a combat. See *Pſalm* xviii. 8. " There went up a ſmoke out of his noſtrils, and fire out of his mouth devoured." And *Pſalm* l. 3. " A fire ſhall devour before him, and it ſhall be very tempeſtuous round about him." HUME.

See the expreſſion of Tryphiodorus, noticed by Merrick, μαρνάμενον πῦρ. And obſerve alſo Milton's own explanation of the word *bickering*, in his *Eiconoclaſtes*, ch. iv. " If they diſcover not withal the true reaſon why he departed, only to turn his flaſhing

Attended with ten thouſand thouſand Saints,
He onward came; far off his coming ſhone;
And twenty thouſand (I their number heard)
Chariots of God, half on each hand, were ſeen;
He on the wings of Cherub rode ſublime
On the cryſtálline ſky, in ſapphire thron'd,
Illuſtrious far and wide; but by his own
Firſt ſeen: Them unexpected joy ſurpris'd,
When the great enſign of Meſſiah blaz'd
Aloft by Angels borne, his ſign in Heaven;
Under whoſe conduct Michael ſoon reduc'd
His army, circumfus'd on either wing,
Under their Head imbodied all in one.
Before him Power Divine his way prepar'd;

at the court-gate to ſlaughtering in the field; his diſorderly *bickering* into an orderly invading." TODD.

Ver. 767. *Attended with ten thouſand thouſand Saints*, &c.] See *S. Jude*, 14. "Behold, the Lord cometh with ten thouſand of his Saints." *Pſalm* lxviii. 17. "The chariots of God are twenty thouſand." *Rev.* vii. 4. "I heard the number of them." Let it be remarked how much of his ſublimity, even in the ſublimeſt part of his works, Milton owes to Scripture. NEWTON.

Ver. 771. *He on the wings of Cherub rode*] See *Pſalm* xviii. 10. "He rode upon a Cherub &c." GREENWOOD.

Ver. 776. ——————— *his ſign*] The ſign of the croſs probably. GREENWOOD.

Matt. xxiv. 30. "Then ſhall appear the ſign of the Son of Man in Heaven." GILLIES.

Ver. 779. *Under their Head*] See *Rom.* xii. 5. "We, being many, are *one body in Chriſt*." And *Col.* i. 18. "*He* is the *Head* of the body." GREENWOOD.

At his command the uprooted hills retir'd
Each to his place; they heard his voice, and went
Obſequious; Heaven his wonted face renew'd,
And with freſh flowerets hill and valley ſmil'd.
This ſaw his hapleſs foes, but ſtood obdur'd,
And to rebellious fight rallied their Powers,
Inſenſate, hope conceiving from deſpair.
In heavenly Spirits could ſuch perverſeneſs dwell?
But to convince the proud what ſigns avail,
Or wonders move the obdurate to relent?
They, harden'd more by what might moſt reclaim,
Grieving to ſee his glory, at the ſight
Took envy; and, aſpiring to his highth,
Stood re-embattled fierce, by force or fraud

Ver. 781. *At his command* &c.] We frequently read in the Scriptures of hills and mountains trembling, and moving, at the preſence or the command of the Lord: But it is generally, if not always, mentioned as the effect or proof of his high diſpleaſure. Here the poet lays hold of the ſame thought, and applies it as an inſtance of his great goodneſs, to *renew the wonted face of Heaven.*

GREENWOOD.

Ver. 787. ——— *hope conceiving from deſpair.*] Imitated from Virgil, *Æn.* ii. 354. "Una ſalus victis, nullam ſperare ſalutem." Or rather from Quintus Curtius, lib. v. cap. iv. "Ignaviam quoque neceſſitas acuit, et *ſæpe deſperatio ſpei cauſa eſt.*"

NEWTON.

Ver. 788. *In heavenly Spirits could ſuch perverſeneſs dwell?*] Virgil, *Æn.* i. 11.

——— "tantæne animis cœleſtibus iræ?" HUME.

Ver. 791. —— *harden'd more by what might moſt reclaim,*] As Pharaoh was, *Exod.* xiv. HUME.

Weening to proſper, and at length prevail
Againſt God and Meſſiah, or to fall
In univerſal ruin laſt; and now
To final battle drew, diſdaining flight,
Or faint retreat; when the great Son of God
To all his hoſt on either hand thus ſpake.

Stand ſtill in bright array, ye Saints; here ſtand,
Ye Angels arm'd; this day from battle reſt:
Faithful hath been your warfare, and of God
Accepted, fearleſs in his righteous cauſe;
And as ye have receiv'd, ſo have ye done,
Invincibly: But of this curſed crew
The puniſhment to other hand belongs;
Vengeance is his, or whoſe he ſole appoints:
Number to this day's work is not ordain'd,
Nor multitude; ſtand only, and behold
God's indignation on theſe godleſs pour'd
By me; not you, but me, they have deſpis'd,
Yet envied; againſt me is all their rage,

Ver. 797. ———— laſt;] Dr. Bentley reads *loſt*, but without any reaſon aſſigned for the alteration. Dr. Newton inclines, however, to admit this reading, or to conſider *laſt* as *at laſt*. It is remarkable, that Dr. Newton ſhould not have looked into Tickell's edition, where the alteration *loſt* appears; from which Bentley ſilently adopted it. TODD.

Ver. 801. *Stand ſtill* &c.] As in *Exod.* xiv. 13, 14. "Stand ſtill, and ſee the ſalvation of the Lord, which he will ſhow you to-day.—The Lord ſhall fight for you, and ye ſhall hold your peace." GILLIES.

Ver. 808. *Vengeance is his,*] See *Deut.* xxxii. 35. "To me belongeth vengeance." And *Rom.* xii. 19. "Vengeance is mine, I will repay it, ſaith the Lord." NEWTON.

Becauſe the Father, to whom in Heaven ſupreme
Kingdom, and power, and glory appertains,
Hath honour'd me, according to his will.
Therefore to me their doom he hath aſſign'd;
That they may have their wiſh, to try with me
In battle which the ſtronger proves; they all,
Or I alone againſt them; ſince by ſtrength
They meaſure all, of other excellence
Not emulous, nor care who them excels;
Nor other ſtrife with them do I vouchſafe.
So ſpake the Son, and into terrour chang'd
His countenance too ſevere to be beheld,
And full of wrath bent on his enemies.
At once the Four ſpread out their ſtarry wings
With dreadful ſhade contiguous, and the orbs
Of his fierce chariot roll'd, as with the ſound
Of torrent floods, or of a numerous hoſt.
He on his impious foes right onward drove,
Gloomy as night; under his burning wheels

Ver. 826. *And full of wrath bent on his enemies.*] Dr. Bentley is for rejecting this verſe as mean and ſuperfluous. The ſenſe is, *He chang'd his countenance into terrour, and bent* it ſo chang'd and *full of wrath upon his enemies;* and I cannot ſee how this is either mean or ſuperfluous. Or rather *bent* may be a participle in this conſtruction—*his countenance too ſevere to be beheld, and bent full of wrath on his enemies.* NEWTON.

Ver. 827. *At once the Four* &c.] Whenever he mentions the four Cherubim, and the Meſſiah's chariot, he ſtill copies from Ezekiel's viſion. See ch. i. 9, 19, 24. NEWTON.

Ver. 832. *Gloomy as night*;] From Homer, *Iliad* xii. 462, where the tranſlator uſes Milton's words:

Νυκτὶ δοῇ ἀτάλαντος ὑπώπια. ———

The ſtedfaſt empyréan ſhook throughout,
All but the throne itſelf of God. Full ſoon
Among them he arriv'd; in his right hand
Graſping ten thouſand thunders, which he ſent
Before him, ſuch as in their ſouls infix'd
Plagues: They, aſtoniſh'd, all reſiſtance loſt,
All courage; down their idle weapons dropt:
O'er ſhields, and helms, and helmed heads he rode

A ſimilar expreſſion, tranſlated in theſe words of Milton, is alſo in *Odyſſ.* xi. 605. NEWTON.

Ver. 832. ——————— *under his burning wheels*
The ſtedfaſt empyréan ſhook throughout,] *Job* xxvi. 11. "The pillars of heaven tremble, and are aſtoniſhed at his reproof." HUME.

This ſublime paſſage owes part of its magnificence to another ſacred deſcription, *Daniel*, vii. 9, of the *Ancient of Days*. "His throne was as the fiery flame, and his *wheels* as *burning fire*." Milton's diction is here ſuperiour even to Heſiod's celebrated lines, *Theog.* v. 841.

Ποσσὶ δ' ὑπ' ἀθανάτοισι μέγας τελεμίζετ' Ὄλυμπος
Ὀρνυμένοιο ἄνακτος· ἐπεσσενάχιζε δὲ γαῖα.

The majeſty of the exception, which Milton adds, affords to the whole paſſage a ſolemnity unparalleled, and inimitable:

——————— "under his burning wheels
"The ſtedfaſt empyréan ſhook throughout,
"All BUT *the throne itſelf of God.*"

Mr. Dunſter adds Pindar, *Nem. Od.* vi. 6.

Ὁ δὲ χάλκεος ἀσφαλὲς αἰεὶ ἕδος
μένει ὀρανός. TODD.

Ver. 838. ——————— *They, aſtoniſh'd, all reſiſtance loſt,*] An alluſion to Homer, *Il.* xv. 322.

——————— Τῶσι δὲ θυμὸν
Ἐν στήθεσσιν ἐθέλξε, λάθοντο δὲ θέρμιδος ἀλκῆς.

STILLINGFLEET.

Of Thrones and mighty Seraphim proſtráte,
That wiſh'd the mountains now might be again
Thrown on them, as a ſhelter from his ire.
Nor leſs on either ſide tempeſtuous fell
His arrows, from the fourfold-viſag'd Four
Diſtinct with eyes, and from the living wheels
Diſtinct alike with multitude of eyes;
One Spirit in them rul'd; and every eye
Glar'd lightning, and ſhot forth pernicious fire
Among the accurs'd, that wither'd all their ſtrength,
And of their wonted vigour left them drain'd,
Exhauſted, ſpiritleſs, afflicted, fallen.

Ver. 841. ——————— proſtráte,] Milton commonly pronounces this word with the accent on the firſt ſyllable; but here he follows Fairfax and Spenſer in placing the accent upon the laſt ſyllable. *Taſſo*, C. i. ſt. 83.

" He heard the weſtern Lords would undermine
" His cities wall, and lay his towres *proſtráte.*"

Faerie Queene, iii. xii. 39.

" Before fair Britomart ſhe fell *proſtráte.*" NEWTON.

Ver. 842. *That wiſh'd the mountains* &c.] *Rev.* vi. 16. " They ſaid to the mountains, Fall on us, and hide us from the face of him that ſitteth on the throne, and from the wrath of the Lamb:" which is very applicable here, as they had been overwhelmed with mountains, v. 655. What was ſo terrible before, they *wiſhed as a ſhelter* now. NEWTON.

Ver. 850. ——————— *that* wither'd all their ſtrength,] Dryden, in his *Theodore and Honoria*, has employed this forcible expreſſion:

" Then on the crowd he caſt a furious look,
" And *wither'd all their ſtrength* before he ſpoke."

So has Pope, *Iliad* viii. 96. TODD.

Yet half his ſtrength he put not forth, but check'd
His thunder in mid volley; for he meant
Not to deſtroy, but root them out of Heaven:
The overthrown he rais'd, and as a herd
Of goats or timorous flock together throng'd

Ver. 853. *Yet half his ſtrength he put not forth,*] This fine thought is ſomewhat like that of the Pſalmiſt, lxxviii. 38. "But he, being full of compaſſion, forgave their iniquity, and deſtroyed them not; yea, many a time turned he his anger away, and *did not ſtir up all his wrath.*" And it greatly exceeds Heſiod, who makes Jupiter, upon a like occaſion, exert *all* his ſtrength, *Theog.* 687.

Οὐδ' ἄρ' ἔτι Ζεὺς ἴσχεν ἑὸν μένος· ἀλλά νυ τῦγε
Εἴθαρ μὶν μένεος πλῆντο φρένες, ἐκ δέ τε πᾶσσιν
Φαῖνε βίην. NEWTON.

Ver. 856. ——————— *and as a herd*
Of goats &c.] It may ſeem ſtrange that our author, amidſt ſo many ſublime images, ſhould intermix ſo low a compariſon as this. But it is the practice of Homer; and we have ſome remarkable inſtances in the ſecond book of the *Iliad*, where, in a pompous deſcription of the Grecians going forth to battle, and amidſt the glare of ſeveral noble ſimilitudes, they are compared for their number to *flies about a ſhepherd's cottage, when the milk moiſtens the pails*; and after he has compared Agamemnon to Jove, and Mars, and Neptune, he compares him again to a *bull*. But we may obſerve, to the advantage of our author, that this low ſimile is not applied as Homer's are, to the perſons he meant to honour, but to the contrary party; and the lower the compariſon, the more it expreſſes their defeat. And there is the greater propriety in the ſimilitude of *goats* particularly, becauſe our Saviour repreſents the wicked under the ſame image, as the good are called *the ſheep*, Mat. xxv. 33. "*And he ſhall ſet the ſheep on his right hand, but the goats on the left.*" For which reaſon Dr. Pearce is of opinion that, by a *timorous flock*, are not meant ſheep but deer; that epithet being as it were appropriated by the poets to that animal. Virgil has *timidi damæ*

Drove them before him thunder-ſtruck, purſued
With terrours, and with furies, to the bounds
And cryſtal wall of Heaven; which, opening wide,
Roll'd inward, and a ſpacious gap diſclos'd
Into the waſteful deep: The monſtrous ſight
Struck them with horrour backward, but far worſe

twice at leaſt. Or the author (as Dr. Bentley and Dr. Heylin imagine) might have ſaid not *or* but *a timorous flock; and as a herd of goats* a *timorous flock*. But he would hardly have called the ſame *a herd of goats*, and then a *flock* immediately afterwards; neither would he have uſed the expreſſion of *timorous flock* for a herd of deer in contradiſtinction to a herd of goats, though it is a proper phraſe for ſheep, which ſeem plainly to be meant by it. And it is probable, that, in the highth and fury of his deſcription, he did not attend to the minuteneſs of that figurative diſtinction between goats and ſheep, however beautiful it may be in its proper place: or, if he had deſigned it, he would have avoided the ambiguity of ſuch a word as *flock*, which ſeems improper either to goats or deer. NEWTON.

Ver. 859. *With* terrours, *and with* furies,] *Job* vi. 4. "The *terrours* of God do ſet themſelves in array againſt me:" And the *fury* of the Lord is a common expreſſion in ſcripture. "They are full of the *fury* of the Lord;" *Iſaiah* li. 20. And Virgil frequently uſes *furiæ* for ſuch frights, and diſturbances of mind, as drive perſons to madneſs, *Georg.* iii. 511, *Æn.* i. 41, iv. 376, 474, &c. So the word ſeems to be uſed here. NEWTON.

The *terrours* and *furies*, perſonified, furniſh a pack of hounds, to hunt this terrified "herd and timorous flock." The furies of the ancient mythology were called the infernal dogs, or dogs of hell; and they are the tormenters of theſe fallen Angels in their ſtate of puniſhment. See B. ii. 596. We can have little doubt, that Milton had here in his mind the Oreſtes of Euripides purſued by the Furies. DUNSTER.

Ver. 862. ——————— *The monſtrous ſight*
Struck them with horrour backward,] Compare

Urg'd them behind: Headlong themſelves they threw
Down from the verge of Heaven; eternal wrath
Burnt after them to the bottomleſs pit.
Hell heard the unſufferable noiſe, Hell ſaw
Heaven ruining from Heaven, and would have fled

Homer, *Iliad* xii. 52.

——————— ἀπὸ γὰρ δείδιστο τάφρος

Εὐρύ, κ. τ. λ. STILLINGFLEET.

Ver. 867. Hell heard *the unſufferable noiſe*, Hell ſaw
Heaven ruining from Heaven, and would have fled
Affrighted:] This paſſage refers us to the ſtriking deſcription given by Chaos, P. L. B. ii. 993.

" I *ſaw* and *heard*; for ſuch a numerous hoſt
" Fled not in ſilence through the *frighted deep*,
" With ruin upon ruin, &c."

Hell is here *affrighted*; and Milton ſeems to have borne in mind the expreſſion of Habington, in a paſſage of the moſt poetical effect, *Caſtara*, ed. 1635, p. 40.

" When thunder ſummons from eternall ſleepe
" The impriſon'd ghoſts, and ſpreads o'er the *frighted deepe*
" A veile of darkneſſe." TODD.

Ver. 868. ——— ruining] The word *ruining* in this place is the Italian word *ruinando* angliciſed, which expreſſes in the ſtrongeſt manner the idea which the author wants to convey; as it denotes any thing falling down with ruin and precipitation. To give one inſtance out of a thouſand. Taſſo, *Gier. Lib.* C. ix. ſt. 39.

" Come ne l' Apennin robuſta pianta,
" Che ſprezzò d'Euro, e d' Aquilon la guerra,
" Se turbo inuſitato al fin la ſchianta,
" Gli alberi intorno *ruinando* atterra."

Affrighted; but ſtrict Fate had caſt too deep
Her dark foundations, and too faſt had bound.
Nine days they fell: Confounded Chaos roar'd,
And felt tenfold confuſion in their fall
Through his wild anarchy, ſo huge a rout
Incumber'd him with ruin: Hell at laſt

The following inſtance may be added alſo from Marino, *Adon.* C. i. ſt. 36.

"E *ruinando* dal' etherea mole." THYER.

Milton's *ruining* is in the ſame ſenſe as Spenſer's *ruinate*, which Mr. Callander alſo notices, *F. Q.* ii. xxii. 7.

"On th' other ſide they ſaw that perilous rocke,
"Threat'ning itſelf on them to *ruinate*." TODD.

Ver. 871. *Nine days they fell:*] So, in B. i. 50. "Nine times the ſpace that meaſures day and night &c." Thus, in the firſt *Iliad*, the plague continues nine days. But, poſſibly, Milton alludes to Heſiod's deſcription of the fall of the Titans, *Theog.* v. 722.

Ἐννέα γὰρ νύκτας τε καὶ ἤματα κ. τ. λ. NEWTON.

It is indeed moſt probable, that Milton here alluded to Heſiod; as, in the following deſcription of *Chaos roaring*, &c. his attention to the ſame poet may be obſerved, *Theog.* v. 681.

——————— Ἔνοσις δ' ἴκανε βαρεῖα
Τάρταρον ἠερόεντα, ποδῶν αἰπεῖά τ' ἰωὴ
Ἀσπέτου ἰωχμοῖο, βολάων τε κρατεράων. TODD.

Ver. 874. Incumber'd] This too, like the word *ruining* in v. 868, muſt be taken in its Italian ſignification. *Ingombrato* is very poetical, and expreſſes the utmoſt embarraſſment and confuſion: But *incumber'd*, though plainly the ſame word, in its common acceptation has a meaning too weak and low for the author's purpoſe in this verſe. THYER.

Ibid. ——————— Hell *at laſt*

Yawning receiv'd them whole, and on them clos'd;
Hell, their fit habitation, fraught with fire
Unquenchable, the houſe of woe and pain.
Diſburden'd Heaven rejoic'd, and ſoon repair'd
Her mural breach, returning whence it roll'd.
Sole victor, from the expulſion of his foes,
Meſſiah his triumphal chariot turn'd:

Yawning *received them whole*, &c.] This is a fine imitation of *Iſaiah*, v. 14. "Therefore *Hell* hath enlarged herſelf, and *opened her mouth without meaſure:* And their glory, and their multitude, and their pomp, and he that rejoiceth, ſhall deſcend into it." See alſo P. Fletcher, *Purp. Iſland*, C. vii. ſt. 45, edit. 1633.

"Under, *Hell widely yawn'd*; and, over, flew Damnation."
TODD.

Ver. 876. *Hell, their fit habitation,*——
——— *the houſe of woe and pain.*] Very like that in Fairfax's *Taſſo*, B. ix. ſt. 59.

"Fit houſe for them, the houſe of grief and pain."

An inſtance this, and there are others, that Milton made uſe of the tranſlation of Taſſo, as well as of the original. NEWTON.

Ver. 878. *Diſburden'd Heaven rejoic'd,*] So Taſſo, when Michael has driven the infernal Spirits to Hell, *Gier. Lib.* C. ix. ſt. 66.

"Liberato da lor quella sì negra
"Faccia depone il mondo, e ſi rallegra." THYER.

Ver. 879. ——— returning] *Returning* is to be joined in conſtruction with *Heaven*, and not with *breach*. Heaven returned to its place: But the expreſſion is not very accurate, *Heaven repair'd* her *mural breach, and returned whence* it *rolled.*
NEWTON.

To meet him all his Saints, who ſilent ſtood
Eye-witneſſes of his almighty acts,
With jubilee advanc'd; and, as they went,
Shaded with branching palm, each Order bright,
Sung triumph, and him ſung victorious King,
Son, Heir, and Lord, to him dominion given,
Worthieſt to reign: He, celebrated, rode
Triumphant through mid Heaven, into the courts
And temple of his Mighty Father thron'd
On high; who into glory him receiv'd,
Where now he ſits at the right hand of bliſs.
Thus, meaſuring things in Heaven by things on Earth,

Ver. 882. *To meet him* &c.] *Rev.* xii. 10. STILLINGFLEET.

Ver. 888. *Worthieſt to reign:*] The Angels here ſing the ſame divine ſong which St. John heard them ſing in his viſion, *Rev.* iv. 11. NEWTON.

Ver. 891. ——— *who into glory him receiv'd,*
Where now he ſits at the right hand of bliſs.] 1 *Tim.* iii. 16. "Received up into glory." And *Heb.* i. 3. "Sat down on the right hand of the Majeſty on high." GILLIES.

Ver. 893. *Thus, meaſuring things in Heaven by things on earth,* &c.] He repeats the ſame kind of apology here in the concluſion, that he made in the beginning of his narration. See B. v. 573, &c. And it is indeed the beſt defence that can be made for the bold fictions in this book, which though ſome cold readers perhaps may blame, yet the coldeſt, I conceive, cannot but admire. It is remarkable too with what art and beauty the poet from the highth and ſublimity of the reſt of the book deſcends here at the cloſe of it, like the lark from her loftieſt notes in the clouds, to the moſt proſaick ſimplicity of language and numbers; a ſimpli-

At thy requeſt, and that thou may'ſt beware
By what is paſt, to thee I have reveal'd
What might have elſe to human race been hid;
The diſcord which befel, and war in Heaven
Among the angelick Powers, and the deep fall
Of thoſe too high aſpiring, who rebell'd
With Satan; he who envies now thy ſtate,
Who now is plotting how he may ſeduce
Thee alſo from obedience, that, with him
Bereav'd of happineſs, thou may'ſt partake
His puniſhment, eternal miſery;
Which would be all his ſolace and revenge,
As a deſpite done againſt the Moſt High,
Thee once to gain companion of his woe.

city which not only gives it variety, but the greateſt majeſty, as Milton himſelf ſeems to have thought, by always chooſing to give the ſpeeches of God and the Meſſiah in that ſtyle, though theſe I ſuppoſe are the parts of this Poem, which Dryden cenſures as the flats which he often met with for thirty or forty lines together. NEWTON.

The reader cannot indeed but admire the dignity and emphaſis, with which the Angel's ſpeech concludes. The ſame brief ſentences, and ſolemn pauſes, may be obſerved in the fine moral inſtruction, which the heavenly meſſenger gives Adam, at the cloſe of the eighth book. TODD.

Ver. 900. *With Satan*; he *who envies now thy ſtate*,] The conſtruction requires *him*, as Dr. Bentley obſerves: Or it may be underſtood, "he *it is* who envies now thy ſtate." NEWTON.

The *he* is highly emphatical here. To tell the circumſtance of Satan's envy and inſidious deſigns againſt Man newly created, and to warn him againſt it, was the great purpoſe of Raphael's miſſion. See B. v. 239, &c. DUNSTER.

But liſten not to his temptations, warn
Thy weaker; let it profit thee to have heard,
By terrible example, the reward
Of diſobedience; firm they might have ſtood,
Yet fell; remember, and fear to tranſgreſs.

Ver. 909. *Thy* weaker;] As St. Peter calls the wife, "*the weaker veſſel,*" 1 *Pet.* iii. 7. NEWTON.

THE END OF THE SIXTH BOOK.

THE

SEVENTH BOOK

OF

PARADISE LOST.

THE ARGUMENT.

Raphael, at the requeſt of Adam, relates how and wherefore this world was firſt created; that God, after the expelling of Satan and his Angels out of Heaven, declared his pleaſure to create another world, and other creatures to dwell therein; ſends his Son with glory, and attendance of Angels, to perform the work of Creation in ſix days: the Angels celebrate with hymns the performance thereof, and his reaſcenſion into Heaven.

PARADISE LOST.

BOOK VII.

DESCEND from Heaven, Urania, by that name
If rightly thou art call'd, whoſe voice divine
Following, above the Olympian hill I ſoar,
Above the flight of Pegaſéan wing!
The meaning, not the name, I call: for thou

Ver. 1. *Deſcend from Heaven, Urania,*] "Deſcende cœlo," Hor. *Od.* iii. iv. 1. But here it is better applied, as now his ſubject leads him from Heaven to Earth. The word *Urania* in Greek ſignifies *heavenly;* and he invokes the *heavenly Muſe* as he had done before, B. i. 6. And as he had ſaid in the beginning that he *intended to ſoar above the Aonian mount*, ſo now he ſays very truly that he had effected what he intended, and *ſoars above the Olympian hill, above the flight of Pegaſéan wing*, that is, his ſubject was more ſublime than the loftieſt flight of the heathen poets. NEWTON.

Mr. Dunſter is of opinion that Sylveſter's poem, entitled *Vrania or The Heavenly Muſe*, and following the tranſlation of *Du Bartas*, ed. 1621, p. 525 and ſeq., might here occur in Milton's mind. I find indeed two or three paſſages in the poem to illuſtrate this ſuppoſition. TODD.

Ver. 5. ——————— *for thou*
Nor of the Muſes nine, nor on the top
Of old Olympus dwell'ſt; but, heavenly-born,] Taſſo, in his invocation, has the ſame ſentiment, *Gier. Lib.* C. i. ſt. 2.

Nor of the Muſes nine, nor on the top
Of old Olympus dwell'ſt; but, heavenly-born,
Before the hills appear'd, or fountain flow'd,
Thou with eternal Wiſdom didſt converſe,
Wiſdom thy ſiſter, and with her didſt play
In preſence of the Almighty Father, pleas'd

" O Muſa, tu, che di caduchi allori
" Non circondi la fronte *in Helicona;*
" Ma ſù nel cielo infra i beàti chori
" Hai di ſtelle immortali aurea corona." THYER.

Ver. 7. — old] Some would read " *cold* Olympus," as in B. i. 516. But Milton calls it *old*, as being famed of old and long celebrated. So, in B. i. 420, he ſays " *old* Euphrates," and, in B. ii. 593, " Mount Caſius *old*." NEWTON.

Ver. 8. *Before the hills appear'd*, &c.] From *Prov.* viii. 24, 25, and 30, where the phraſe of Wiſdom always *rejoicing* before God, is *playing*, according to the Vulgar Latin, "*ludens* coram eo omni tempore," to which Milton alludes, v. 10. And ſo he quotes it likewiſe in his *Tetrachordon:* " God himſelf conceals not his own recreations before the world was built; *I was*, ſaith the eternal Wiſdom, *daily his delight, playing always before him.*" NEWTON.

So Spenſer, in his *Hymne of Heavenly Beautie*, having deſcribed the throne of God, thus proceeds, v. 183.

" There in his boſom *Sapience* doth ſit,
" The *ſoveraine dearling of the Deity.*"

Mr. Dunſter here agrees with me, in referring alſo to the opening of Taſſo's *Il Mondo Creato*, where there is a prolix but well imagined addreſs to the *Sapienza eterna:*

" O (ſe n' è degno) il chiaro ſuono aſcolti
" Di lei, ch' uſcio da la Divina bocca
" De l' altiſſimo Padre inanti al tempo
" De le coſe create; e ſeco alberga
" D' antica eternità gli eccelſi monti:
" Primogenita ſua ne l' alta luce,
" A cui la mente humana aſpira indarno." TODD.

With thy celeſtial ſong. Up led by thee
Into the Heaven of Heavens I have preſum'd,
An earthly gueſt, and drawn empyreal air,
Thy tempering: with like ſafety guided down

Ver. 14. ——— *and drawn* empyreal air,
Thy tempering:] This is ſaid in alluſion to the difficulty of reſpiration on high mountains. This *empyreal air* was too pure and fine for him, but the heavenly Muſe *tempered* and qualified it ſo, as to make him capable of breathing in it: which is a modeſt and beautiful way of beſpeaking his reader to make favourable allowances for any failings he may have been guilty of, in treating of ſo ſublime a ſubject. NEWTON.

Dr. Bentley makes himſelf very merry in his inſulting manner, with the word *tempering*, and calls it the printer's blunder; but I think the following application of it in Spenſer may juſtify both printer and poet, *Faerie Queene*, ii. ii. 39.

" Thus fairly ſhe *attempered* her feaſt,
" And pleas'd them all with meet ſatiety."

But I agree with doctor Bentley that *thee* is better than *thy tempering*. THYER.

Milton's expreſſion is ſo far from being intended as apologetick for any failings in this part of his ſubject, or conciliating favour towards his inadequate execution of it, that in my opinion it beſpeaks a decent confidence in the poet, that he had perfectly ſucceeded in this moſt ſublime and adventurous part of his ſubject. In cloſing his addreſs to the heavenly Muſe, he tells her that under her divine conduct he had ſucceſsfully adventured even into the third or higheſt Heaven, and had preſumed even to breathe that highly tempered air which ſhe had tempered from eternity thus empyreally pure, and in which ſhe herſelf reſided with the Almighty Father. Having been ſo far ſucceſsful, he now prays her in like manner to guide him ſafely back to his native element, by a due tranſition to the Creation of the world and mankind, the now ſucceeding part of his ſubject. This tranſition then is admirably effected by this poetical and devout invocation of the heavenly Muſe. DUNSTER.

Return me to my native element:
Leſt from this flying ſteed unrein'd, (as once
Bellerophon, though from a lower clime,)
Diſmounted, on the Aleian field I fall,
Erroneous there to wander, and forlorn.
Half yet remains unſung, but narrower bound
Within the viſible diurnal ſphere;
Standing on earth, not rapt above the pole,

Ver. 18. *Bellerophon*, &c.] Pope remarks, that Milton has interwoven the *offence* of Bellerophon with Homer's relation of this valiant youth, in the ſixth *Iliad*. Endeavouring to mount up to heaven on the winged horſe Pegaſus, he fell upon the *Aleian fields*, where he wandered till he died. In Homer, his wanderings are attributed to a diſtracted mind. And doctor Newton obſerves, that the plain truth of the ſtory ſeems to be, that, in his latter days, he grew mad with his poetry; which Milton begs may never be his own caſe: "Leſt from *this* flying ſteed &c." And he ſays *this*, to diſtinguiſh his from the common Pegaſus, "above the flight of whoſe wing he ſoared," as he ſpeaks, v. 4. TODD.

Ver. 21. *Half yet remains unſung*,] I underſtand this with Mr. Richardſon, that it is the half of the epiſode, not of the whole work, that is here meant; for, when the poem was divided into but ten books, that edition had this paſſage at the beginning of the ſeventh as now. The epiſode has two principal parts, the war in Heaven, and the new Creation; the one was ſung, but the other remained unſung, and he is now entering upon it—*but narrower bound*. *Bound* here ſeems to be a participle as well as *unſung*. Half yet remains unſung; but this other half is not rapt ſo much into the inviſible world as the former, it is confined in narrower compaſs, and bound within the viſible ſphere of day. NEWTON.

Ver. 23. ——————— *rapt above the pole*,] Poſſibly with a reference, as in ver. 13, to St. Paul's account of his being caught up into the third Heaven, II *Cor.* xii. 2. But it muſt be noticed that the opening of *The Columns* in Sylveſter's *Du Bartas* exhibits the phraſe, p. 286.

More ſafe I ſing with mortal voice, unchang'd
To hoarſe or mute, though fallen on evil days,
On evil days though fallen, and evil tongues;
In darkneſs, and with dangers compaſs'd round,
And ſolitude; yet not alone, while thou
Viſit'ſt my ſlumbers nightly, or when morn
Purples the eaſt: ſtill govern thou my ſong,
Urania, and fit audience find, though few.

" If ever, Lord, the pureſt of my ſoule
" In ſacred rage were *rapt above the pole.*"

And Urania, the heavenly Muſe, thus addreſſes Du Bartas, in Sylveſter's tranſlation, p. 526.

" I am Vrania, then aloud ſaid ſhe,
" Who human kind *above the poles tranſport.*"

DUNSTER.

Ver. 25. ——————— *though fallen on evil days,*
On evil days though fallen, and evil tongues;] The repetition and turn of the words is very beautiful. A lively picture this, in a few lines, of the poet's wretched condition. Though he was blind, *in darkneſs; and with dangers compaſs'd round, and ſolitude*, obnoxious to the government, and having a world of enemies among the royal party, and therefore obliged to live very much in privacy and alone; he was not become *hoarſe* or *mute*. And what ſtrength of mind was it, that could not only ſupport him under the weight of theſe misfortunes, but enable him to ſoar to ſuch heights, as no human genius ever reached before?

NEWTON.

Ver. 29. *Viſit'ſt my ſlumbers nightly,*] The poet might here remember the nightly viſions of Beatrice to Dante, *Purgatorio*, C. xxx. 133. And ſee alſo P. L. B. ix. 22. And Mr. Warton's note on *Eleg.* v. ver. 6. TODD.

Ver. 31. —— *and fit audience find, though few.*] He had Horace in mind, *Sat.* i. x. 73.

—— " neque te ut miretur turba, labores,
" Contentus paucis lectoribus." NEWTON.

But drive far off the barbarous diſſonance
Of Bacchus and his revellers, the race
Of that wild rout that tore the Thracian bard
In Rhodope, where woods and rocks had ears
To rapture, till the ſavage clamour drown'd
Both harp and voice; nor could the Muſe defend
Her ſon. So fail not thou, who thee implores:

Ver. 32. *But drive far off* &c.] In imitation of the heathen divines, who uſed to utter their verſes only to the pure. Thus, in *Fragm. Orpheo adſcript.*

Φθέγξομαι οἷς θέμις ἐστι, θύρας δ' ἐπίθεσθε βεβήλοις
Πᾶσιν ὁμῶς. CALLANDER.

Ver. 33. *Of Bacchus and his revellers,*] It is not improbable, that the poet intended this as an oblique ſatire upon the diſſoluteneſs of Charles the Second and his Court; from whom he ſeems to apprehend the fate of Orpheus, who, though he is ſaid to have charmed woods and rocks with his divine ſongs, was torn to pieces by the Bacchanalian women of Rhodope, a mountain of Thrace; nor could the Muſe Calliope, his mother, defend him.—*So fail not thou, who thee implores:* Nor was his wiſh ineffectual; for the Government ſuffered him to live and die unmoleſted. NEWTON.

It is the more probable that he intended here to deſignate Charles the ſecond and his Court, as elſewhere he ſeems not to have ſcrupled to characteriſe them in very broad expreſſions. See P. L. B. i. 497, &c. *Par. Reg.* B. ii. 183, &c. TODD.

Ver. 35. ——————— *where* woods *and rocks* had ears &c.] As in Horace, "*auritas* quercus," *Od.* i. i. 11. But ſee the deſcription of Jubal's lute, in Sylveſter's *Du Bart.* 1621, p. 231.

——————————— "the melodious lute,
"That makes *woods harken*, and the windes be mute."
TODD.

Ver. 38. —— *So fail not thou, who thee implores:*] The ellipſis here is like that of the word *illa* in Virgil, where he ſays, *Ecl.* ii. 23.

For thou art heavenly, ſhe an empty dream.
Say, Goddeſs, what enſued when Raphaël,
The affable Arch-Angel, had forewarn'd
Adam, by dire example, to beware
Apoſtaſy, by what befel in Heaven
To thoſe apoſtates; leſt the like befall
In Paradiſe to Adam or his race,
Charg'd not to touch the interdicted tree,
If they tranſgreſs, and ſlight that ſole command,
So eaſily obey'd amid the choice
Of all taſtes elſe to pleaſe their appetite,
Though wandering. He, with his conſorted Eve,
The ſtory heard attentive, and was fill'd
With admiration and deep muſe, to hear
Of things ſo high and ſtrange; things, to their thought
So unimaginable, as hate in Heaven,
And war ſo near the peace of God in bliſs,
With ſuch confuſion: but the evil, ſoon
Driven back, redounded as a flood on thoſe
From whom it ſprung; impoſſible to mix
With bleſſedneſs. Whence Adam ſoon repeal'd

" Canto quæ ſolitus, ſi quando armenta vocaret."
LORD MONBODDO.

Ver. 50. ——— conſorted] *Conſorted* from *conſort*, " Cum conſorte tori," as Ovid ſays, *Met.* i. 319.
NEWTON.

Ver. 59. ——— *Whence Adam ſoon* repeal'd
The doubts] Dr. Bentley would read *diſpell'd;* but, if an alteration were neceſſary, I ſhould rather read *repell'd*. But in the ſame ſenſe as a law is ſaid to be *repeal'd*, when an end is put

The doubts that in his heart aroſe: and now
Led on, yet ſinleſs, with deſire to know
What nearer might concern him, how this world
Of Heaven and Earth conſpicuous firſt began;
When, and whereof created; for what cauſe;
What within Eden, or without, was done
Before his memory; as one whoſe drouth
Yet ſcarce allay'd ſtill eyes the current ſtream,
Whoſe liquid murmur heard new thirſt excites,
Proceeded thus to aſk his heavenly gueſt.
Great things, and full of wonder in our ears,
Far differing from this world, thou haſt reveal'd,
Divine interpreter! by favour ſent
Down from the empyréan, to forewarn
Us timely of what might elſe have been our loſs,
Unknown, which human knowledge could not reach:
For which to the infinitely Good we owe
Immortal thanks, and his admoniſhment
Receive, with ſolemn purpoſe to obſerve
Immutably his ſovran will, the end
Of what we are. But ſince thou haſt vouchſaf'd
Gently, for our inſtruction, to impart

to all the force and effect of it; ſo, when *doubts* are at an end, they may be ſaid to be *repeal'd*. PEARCE.

Ver. 69. *Proceeded thus* &c.] The conſtruction is, "And, led on with deſire to know &c., proceeded thus to aſk his heavenly gueſt." NEWTON.

Ver. 72. Divine interpreter!] So Mercury is called in Virgil, "*Interpres divûm*," Æn. iv. 378. NEWTON.

Things above earthly thought, which yet concern'd
Our knowing, as to higheſt wiſdom ſeem'd,
Deign to deſcend now lower, and relate
What may no leſs perhaps avail us known,
How firſt began this Heaven which we behold
Diſtant ſo high, with moving fires adorn'd
Innumerable; and this which yields or fills
All ſpace, the ambient air wide interfus'd
Embracing round this florid Earth; what cauſe
Mov'd the Creator, in his holy reſt
Through all eternity, ſo late to build

Ver. 83. *Our knowing,*] This is a peculiar idiom of the Engliſh tongue for *us to know*. STILLINGFLEET.

Ver. 88. ——— *and this which yields* &c.] Yields ſpace to all bodies, and again fills up the deſerted ſpace ſo as to be ſubſervient to motion. RICHARDSON.

Ver. 89. ——— *the* ambient *air wide* interfus'd] *Ambient interfus'd* denotes the air not only ſurrounding the earth, but flowing into, and ſpun out between, all bodies; and is a fuller and finer notation of its liquid and ſpiritual texture, leaving no vacuum in nature, than that of Ovid, *Met.* i. 12.

"Nec circumfuſo pendebat in aëre tellus." HUME.

Ver. 92. ——————— *ſo late to build*] It is a queſtion that has been often aſked, *Why God did not create the world ſooner?* But the ſame queſtion might be aſked, if the world had been created at any time; for ſtill there were infinite ages before that time. And that can never be a juſt exception againſt this time, which holds equally againſt all time. It muſt be reſolved into the good will and pleaſure of Almighty God: But there is a further reaſon, according to Milton's hypotheſis; which is, that God, after the expelling of Satan and his Angels out of Heaven, declared his pleaſure to ſupply their place, by creating another world, and other creatures to dwell therein. NEWTON.

In Chaos; and the work begun, how ſoon
Abſolv'd; if unforbid thou may'ſt unfold
What we, not to explore the ſecrets aſk
Of his eternal empire, but the more
To magnify his works, the more we know.
And the great light of day yet wants to run
Much of his race though ſteep; ſuſpenſe in Heaven,

Ver. 94. *Abſolv'd;*] Finiſhed, completed, perfected, from the Latin, *abſolutus*. RICHARDSON.

Ver. 97. *To* magnify his works,] *Job* xxxvi. 24. "Remember that thou *magnify his work*, &c." GILLIES.

Ver. 98. *And the great light of day yet wants to run* &c.] Our author has improved upon Homer, *Odyſſ.* xi. 372, where Alcinous, by the ſame ſort of arguments, endeavours to perſuade Ulyſſes to continue his narration; only there it was night, and here the ſcene is by day.

Νὺξ δ' ἠδὲ μάλα μακρὴ ἀβίσφυτος· οὐδέ πω ὥρη
Εὐδειν ἐν μεγάρῳ· Σὺ δὲ μοι λέξε θέσκελα ἔργα.
Καὶ κεν ἐς ἠῶ δῖαν ἀνασχοίμην———

Mr. Thyer is of opinion, that there is not a greater inſtance of our author's exquiſite ſkill in the art of poetry, than this and the following lines. There is nothing more, really to be expreſſed, than Adam's telling Raphael his deſire to hear the continuance of his relation; and yet the poet, by a ſeries of ſtrong and noble figures, has worked it up into half a ſcore of as fine lines as any in the whole poem. Lord Shafteſbury has obſerved, that Milton's beauties generally depend upon ſolid thought, ſtrong reaſoning, noble paſſion, and a continued thread of moral doctrine; but in this place he has ſhown what an exalted fancy, and mere force of poetry, can do. NEWTON.

Ver. 99. ——————— *ſuſpenſe in Heaven,*
Held by thy voice, thy potent voice, he hears,] We have here altered the punctuation of the firſt editions, which was thus:

Held by thy voice, thy potent voice, he hears,
And longer will delay to hear thee tell
His generation, and the riſing birth
Of Nature from the unapparent Deep:
Or if the ſtar of evening and the moon
Haſte to thy audience, Night with her will bring
Silence; and Sleep, liſtening to thee, will watch;
Or we can bid his abſence, till thy ſong
End, and diſmiſs thee ere the morning ſhine.
Thus Adam his illuſtrious gueſt beſought:

——— " ſuſpenſe in Heaven
" Held by thy voice, thy potent voice he hears."

for after it is ſaid " he is held ſuſpenſe in Heaven by thy voice," to ſay " he hears thy voice" is poor and low indeed. He muſt hear it before he can be held by it. We have therefore followed the punctuation of Dr. Pearce; and the ſenſe ſeems plain, as he has pointed theſe verſes, *Held by thy potent voice, he hears ſuſpenſe in Heaven*, that is, he ſtops and hearkens, he ſtays and is attentive. The poets often feign the rivers to ſtop their courſe, and other inanimate parts of nature to hear the ſongs of Orpheus and the like, Virg. *Ecl.* viii. 4. " Et mutata ſuos requierunt flumina curſus." Nay, charms and verſes can bring the moon down from Heaven, " Carmina vel cœlo poſſunt deducere lunam," ver. 69, and well therefore may Milton ſuppoſe the ſun to *delay, ſuſpended in Heaven, to hear the Angel tell his generation*, and eſpecially ſince we read that the ſun did ſtand ſtill at the voice of Joſhua. NEWTON.

Virgil ſays the ſkies were ſo pleaſed with the ſong of Silenus, that they were ſorry the evening came on and put an end to it, *Ecl.* vi. 85.

" Cogere donec oves ſtabulis numerúmque referre
" Juſſit, et *invito* proceſſit Veſper *Olympo*."

STILLINGFLEET.

Ver. 103. ——— *the* unapparent *Deep*:] Where *nothing was to be ſeen*, according to *Gen.* i. 2. " Darkneſs was upon the face of the Deep." HUME.

And thus the Godlike Angel anſwer'd mild.
This alſo thy requeſt, with caution aſk'd,
Obtain; though to recount almighty works
What words or tongue of Seraph can ſuffice,
Or heart of man ſuffice to comprehend?
Yet what thou canſt attain, which beſt may ſerve
To glorify the Maker, and infer
Thee alſo happier, ſhall not be withheld
Thy hearing; ſuch commiſſion from above
I have receiv'd, to anſwer thy deſire
Of knowledge within bounds; beyond, abſtain
To aſk; nor let thine own inventions hope

Ver. 112. —— *though to recount almighty works*
What words or tongue of Seraph can ſuffice,] Compare B. vi. 297, 298. And Homer, *Il.* xii. 176.

Ἀργαλέον δέ μι ταῦτα, θεὸν ὡς, πάντ' ἀγορεῦσαι. TODD.

Ver. 116. ———— *and* infer] And *by inference make* thee happier. NEWTON.

Ver. 121. ———— *thine own* inventions] Milton ſeems here to allude to *Eccleſ.* vii. 20. "They have ſought out many *inventions*;" which commentators explain by *reaſonings*. No need then for Dr. Bentley's *conceptions*. PEARCE.

So, in *Pſalm* cvi. 29. "Thus they provoked him to anger with their own *inventions*," and ſee ver. 38. The two following lines are almoſt a literal tranſlation of theſe two in Horace, *Od.* iii. xxix. 29.

"Prudens futuri temporis exitum
"Caliginoſâ noctè premit Deus." THYER

Ibid. —— *nor let thine own inventions* hope &c.] Compare Homer, *Iliad* i. 545.

Ἥρη, μὴ δὴ πάντας ἐμοὺς ἘΠΙΕΛΠΕΟ μύθους
Εἰδήσειν· κ. τ. λ.

See alſo *Job.* v, 9. TODD.

Things not reveal'd, which the invisible King,
Only Omniscient, hath suppress'd in night;
To none communicable in Earth or Heaven:
Enough is left besides to search and know.
But knowledge is as food, and needs no less
Her temperance over appetite, to know
In measure what the mind may well contain;
Oppresses else with surfeit, and soon turns
Wisdom to folly, as nourishment to wind.

Know then, that, after Lucifer from Heaven
(So call him, brighter once amidst the host
Of Angels, than that star the stars among,)
Fell with his flaming legions through the deep
Into his place, and the great Son return'd
Victorious with his Saints, the Omnipotent

Ver. 122. ——————— *the invisible King*,] As God is styled in 1 *Tim.* i. 17, "the invisible King," so this is the propereſt epithet that could have been employed here, when he is speaking of *things not reveal'd, suppress'd in night, to none communicable in Earth or Heaven*, neither to Men nor Angels; as it is said of the day of judgment, *Mat.* xxiv. 36. "Of that day and hour knoweth no Man, no, not the Angels of Heaven, but my Father only." NEWTON.

Ver. 129. ——————— *and soon turns*
Wisdom to folly, as nourishment to wind.] This is a fine commentary upon the words of St. Paul, 1 *Cor.* viii. 1. "Knowledge puffeth up." So, in his *Doctrine and Discipline of Divorce*, he speaks of knowledge, which, "proving but of *bad nourishment* in the concoction, as it was heedless in the devouring, *puffs up* unhealthily a certain big face of pretended learning, &c." TODD.

Ver. 135. *Into his place*,] As the traitor Judas is said to go "to his own place," *Acts* i. 25. NEWTON.

Eternal Father from his throne beheld
Their multitude, and to his Son thus ſpake.
At leaſt our envious Foe hath fail'd, who thought
All like himſelf rebellious, by whoſe aid
This inacceſſible high ſtrength, the ſeat
Of Deity ſupreme, us diſpoſſeſs'd,
He truſted to have ſeis'd, and into fraud
Drew many, whom their place knows here no more:
Yet far the greater part have kept, I ſee,
Their ſtation; Heaven, yet populous, retains

Ver. 139. *At* leaſt] I do not like taking liberties with the original text, or elſe I ſhould chooſe to read "At *laſt*."
THYER.

Ver. 143. ——— *and into* fraud &c.] *Fraud*, in common acceptation, means no more than deceit; but often ſignifies misfortune. Milton, who ſo conſtantly makes Latin or Greek of Engliſh, does it here, and extends the idea to the miſery, the puniſhment, conſequent upon the deceit, as well as the deceit itſelf. So that Satan is ſaid here, not only to have drawn many into fraud, not only that he

——— "allur'd them, and with lies
"Drew after him the third part of Heaven's hoſt,"

as in B. v. 709; but that he ruined as well as cheated them, B. i. 609.

"Millions of Spirits for his fault amerc'd
"Of Heaven, and from eternal ſplendours flung
"For his revolt." RICHARDSON.

Ver. 144. —— *whom their place knows here no more:*] A Scripture expreſſion; *Job* vii. 10. "Neither ſhall his place know him any more." And ſee *Pſalm* ciii. 16. NEWTON.

Ver. 145. ——— *have* kept, *I ſee*,
Their ſtation;] *Jude* 6. "The angels which *kept*

Number ſufficient to poſſeſs her realms
Though wide, and this high temple to frequent
With miniſteries due, and ſolemn rites:
But, leſt his heart exalt him in the harm
Already done, to have diſpeopled Heaven,
My damage fondly deem'd, I can repair
That detriment, if ſuch it be to loſe
Self-loſt; and in a moment will create
Another world, out of one man a race
Of men innumerable, there to dwell,
Not here; till, by degrees of merit rais'd,
They open to themſelves at length the way
Up hither, under long obedience tried;
And Earth be chang'd to Heaven, and Heaven to Earth,

not their firſt *eſtate*." Waller, in his Vindication of himſelf, alters *eſtate* as Milton has done: "Thoſe angels that *kept* not their firſt *ſtation*, p. 299." TODD.

Ver. 154. Milton ſeems to favour the opinion of ſome divines, that God's creation was inſtantaneous, but the effects of it were made viſible and appeared in ſix days, in condeſcenſion to the capacities of Angels; and is ſo related by Moſes, in condeſcenſion to the capacities of Men. NEWTON.

Ver. 160. *And Earth be chang'd to Heaven*, &c.] Milton's meaning ſeems to have been this, That Earth would be ſo happy in being inhabited by *obedient* creatures, that it would be *changed to* i. e. *reſemble* Heaven; and Heaven, by receiving thoſe creatures, would in this reſemble Earth, that it would be ſtocked with men for its inhabitants. PEARCE.

Or thus in ſhort, the Angels frequently viſiting Earth, and Men being tranſlated to Heaven. NEWTON.

Surely, as Mr. Dunſter alſo remarks, this expreſſion of Milton

One kingdom, joy and union without end.
Mean while inhabit lax, ye Powers of Heaven;
And thou my Word, begotten Son, by thee
This I perform; ſpeak thou, and be it done!
My overſhadowing Spirit and Might with thee
I ſend along; ride forth, and bid the Deep
Within appointed bounds be Heaven and Earth;

plainly points to the final reſidence of the Saints above, after a long obedience tried; when they, who have been inhabitants of Earth ſhall be tranſlated to Heaven, and Heaven become their Earth, i. e. their habitation. See 1 *Pet.* iii. 13, &c. TODD.

Ver. 162. *Mean while* inhabit lax,] Dwell more at large, there being more room now than there was before the rebel Angels were expelled, or than there will be after Men are tranſlated to Heaven. If this be the meaning, we cannot much commend the beauty of the ſentiment, as it intimates that the Angels might be ſtraitened for room in Heaven. NEWTON.

Inhabit lax is a claſſical expreſſion. "*Habitare laxè* et magnificè voluit, duaſque et magnas et nobiles domos conjungere, &c." Cic. *Orat. pro Domo.* C. 44. "Huic *laxior domus*, illi amoenior villa, &c." Plin. *Panegyric.* C. 50. Claſſical as it is, it is not well imported into our language, at leaſt into our poetry. In this place, I cannot but obſerve, the idea is poor; and the phraſe is diſguſtingly quaint. DUNSTER.

Ver. 163. ——————— *by thee*
This I perform;] See *Col.* i. 16. And obſerve the force and propriety of the *preſent* tenſe for the *future*; for, as Mr. Stillingfleet alſo notes, "*Immediate* are the acts of God," ver. 176, infrà. TODD.

Ver. 165. *My* overſhadowing *Spirit,*] Luke i. 35. "The Holy Ghoſt ſhall come upon thee, and the Power of the Higheſt ſhall *overſhadow* thee." The Spirit of God co-operated in the creation, *Gen.* i. 2, and therefore is here ſaid to be *ſent along* with the Son. NEWTON.

Ver. 167. Within appointed bounds] See alſo B. iii. 548.

Boundleſs the Deep, becauſe I Am who fill
Infinitude, nor vacuous the ſpace.
Though I, uncircumſcrib'd myſelf, retire,
And put not forth my goodneſs, which is free
To act or not, Neceſſity and Chance
Approach not me, and what I will is Fate.
So ſpake the Almighty, and to what he ſpake
His Word, the Filial Godhead, gave effect.

The *bounds of the ſea* is a Scripture phraſe. See *Jer.* v. 22, and *Pſalm* civ. 9. TODD.

Ver. 168. *Boundleſs the Deep*, &c.] The ſenſe is, the Deep is boundleſs, but the ſpace contained in it is not vacuous and empty, becauſe there is an infinitude, and I fill it. Though I, who am myſelf uncircumſcribed, ſet bounds to my goodneſs, and do not exert it every where, yet neither Neceſſity nor Chance influence my actions, &c. PEARCE.

Ver. 173. ——— *and what I will is Fate.*] From Lucan, ſays Dr. Bentley, v. 91.

———" Deus magnúſque poténſque
" Sive canit fatum, ſeu quod jubet ipſe canendo
" Fit fatum."

Dr. Jortin cites Statius, *Theb.* i. 212. But Mr. Thyer ſays, the expreſſion is borrowed from Taſſo, where Satan, mimicking the Deity, ſays to his followers, *Gier. Lib.* C. iv. ſt. 17.

"Sia deſtin ciò, ch' io voglio"——

Or rather from Claudian, *De Rapt. Proſ.* ii. 306.

" Sit fatum quodcunque voles."——

But perhaps the *ſpeech* of the Deity in Plato's *Timæus* might be now alſo in Milton's mind: Θεοὶ θεῶν, ὧν ἐγὼ δημιουργὸς, πατὴρ τε ἔργων, ἃ δ' ἐμοῦ γενόμενα, ΛΑΥΤΑ, ΕΜΟΥ γε ΘΕΛΟΝΤΟΣ. Platon. Opp. edit. Serran. tom. iii. 41. This dialogue appears to have been often conſulted by Milton, in his account of the creation. See Mr. Thyer's note, B. iii. 713, and the notes on ver. 505, and ver. 548, of this book. TODD.

Immediate are the acts of God, more ſwift
Than time or motion, but to human ears
Cannot without procéſs of ſpeech be told,
So told as earthly notion can receive.
Great triumph and rejoicing was in Heaven,
When ſuch was heard declar'd the Almighty's will;
Glory they ſung to the Moſt High, good will
To future men, and in their dwellings peace;
Glory to Him, whoſe juſt avenging ire
Had driven out the ungodly from his ſight
And the habitations of the juſt; to Him
Glory and praiſe, whoſe wiſdom had ordain'd
Good out of evil to create; inſtead
Of Spirits malign, a better race to bring

Ver. 178. *Cannot without* procéſs *of* ſpeech *be told,*] Compare Shakſpeare's *Troil. and Creſs.* A. iv. S. i.

"Witneſs the *proceſs* of your *ſpeech.*"

But Milton here lays the accent on the laſt ſyllable of *proceſs*, as alſo in B. ii. 297. It is thus accented in Lenton's *Young Gallant's Whirligigg*, 4to. 1629, p. 3.

"Where in *procéſse* of time he grew to be
"A pretty ſchollar, &c." TODD.

Ver. 182. *Glory they ſung to* the *Moſt High*, &c.] The Angels are very properly made to ſing the ſame divine ſong to uſher in the creation, which they did to uſher in the ſecond creation by Jeſus Chriſt, *Luke* ii. 14. And we cannot but approve Dr. Bentley's emendation, Glory they ſung to *God* Moſt High, inſtead of to *the* Moſt High; as it improves the meaſure of the verſe, is more oppoſed to *men* immediately following, and agrees better with the words of St. Luke, "Glory to *God* in the higheſt, and on earth peace, good will towards *men.*" NEWTON.

Into their vacant room, and thence diffuſe
His good to worlds and ages infinite.

So ſang the Hierarchies: Mean while the Son
On his great expedition now appear'd,
Girt with Omnipotence, with radiance crown'd
Of Majeſty Divine; ſapience and love
Immenſe, and all his Father in him ſhone.
About his chariot numberleſs were pour'd
Cherub, and Seraph, Potentates, and Thrones,
And Virtues, winged Spirits, and chariots wing'd
From the armoury of God; where ſtand of old
Myriads, between two brazen mountains lodg'd
Againſt a ſolemn day, harneſs'd at hand,

Ver. 192. *So ſang the Hierarchies:*] The three orders of Angels are alſo repreſented as formed into diſtinct choirs, and ſinging Hoſannas to the Higheſt, in Dante's *Paradiſo*, C. xxviii. TODD.

Ver. 197. *About his chariot numberleſs were* pour'd
Cherub, and Seraph,] Dr. Bentley calls "Cherub *pour'd*" an aukward expreſſion: But yet we read in B. ii. 997.

——— "Heaven-gates
"*Pour'd* out by millions her victorious bands."

And, in *Par. Reg.* B. iii. 310.

——— "and ſaw what numbers numberleſs
"The city gates out *pour'd*."

And ſo, in Virgil, *Æn.* i. 214. "*Fuſi* per herbam." Again, *Æn.* vii. 812. "Agris *effuſa* juventus." And frequently elſewhere. But the word *pour'd* has ſtill more propriety here, as it ſhows the readineſs and forwardneſs of the Angels to attend the Meſſiah's expedition: they were ſo earneſt as not to ſtay to form themſelves into regular order, but were *pour'd* numberleſs about his chariot. PEARCE.

Celeſtial equipage; and now came forth
Spontaneous, for within them Spirit liv'd,
Attendant on their Lord: Heaven open'd wide
Her ever-during gates, harmonious ſound
On golden hinges moving, to let forth
The King of Glory, in his powerful Word
And Spirit, coming to create new worlds.
On heavenly ground they ſtood; and from the ſhore
They view'd the vaſt immeaſurable abyſs
Outrageous as a ſea, dark, waſteful, wild,
Up from the bottom turn'd by furious winds

Ver. 207. *On* golden hinges *moving*,] See alſo P. L. B. v. 255. The doors of Armida's palace turn on golden hinges, Taſſo, *Gier. Lib.* C. vi. ſt. 2.

" Le porte quì d' effigiato argento,
" Sù *i cardini* ſtridean *di lucid' oro*." TODD.

Ver. 211. *They view'd* &c.] Milton's deſcription of God the Son and his attendant Angels viewing the vaſt unmeaſurable abyſs, &c. has a great reſemblance to the following paſſage in Vida, *Chriſt.* Lib. i.

" Hic ſuperûm Sator informem ſpeculatus acervum,
" Æternam noctémque, indigeſtúmque profundum,
" Prima videbatur moliri exordia rerum
" Ipſe micans radiis, ac multâ luce coruſcus."

And that he had this in his eye I think the more probable, becauſe his account of the creation of light and its being afterwards tranſplanted into the ſun's orb, which was not yet created, carries a ſtrong alluſion to the ſucceeding lines,

" Jámque videbatur ſulvâ de nube creare
" Stelligeri convexa poli, terráſque, fretúmque,
" Et lucem ſimul undivagam, mox unde micantes
" Et ſolis radios, et cœli accenderet ignes." THYER.

And ſurging waves, as mountains, to aſſault
Heaven's highth, and with the center mix the
pole.
Silence, ye troubled Waves, and thou Deep,
peace,
Said then the Omnifick Word; your diſcord end!
Nor ſtaid; but, on the wings of Cherubim
Uplifted, in paternal glory rode
Far into Chaos, and the world unborn;

Ver. 214. And *ſurging waves,*] I think, with Dr. Newton, that this is an inſtance of *and* having been miſprinted for *in*, and that we ſhould read "*In* ſurging waves:" for it ſeems better, as he obſerves, to ſay of the ſea, "Up from the bottom turn'd *in* ſurging waves," than "Up from the bottom turn'd *by* ſurging waves." See alſo note on *Comus*, v. 325. TODD.

Ver. 215. ——— *and with the center mix the pole.*] It is certain that in Chaos was neither center nor pole; ſo neither were there any mountains as in the preceding line; the Angel does not ſay there were: He tells Adam there was ſuch confuſion in Chaos, as if on earth the ſea in mountainous waves ſhould riſe from its very bottom to aſſault Heaven, and mix the center of the globe with the extremities of it. The apteſt illuſtration he could poſſibly have thought of to have given Adam ſome idea of the thing. RICHARDSON.

Ver. 216. *Silence, ye troubled Waves, and thou Deep, peace,*] How much does the brevity of the command add to the ſublimity and majeſty of it! It is the ſame kind of beauty that Longinus admires in the Moſaick hiſtory of the Creation. It is of the ſame ſtrain with the ſame *Omnifick Word's* calming the tempeſt in the Goſpel, when he ſaid to the raging ſea, *Peace, be ſtill*, Mark iv. 39. And how elegantly has he turned the commanding words *ſilence* and *peace*, making one the firſt and the other the laſt in the ſentence, and thereby giving the greater force and emphaſis to both! NEWTON.

For Chaos heard his voice: Him all his train
Follow'd in bright proceſſion, to behold
Creation, and the wonders of his might.
Then ſtaid the fervid wheels, and in his hand
He took the golden compaſſes, prepar'd
In God's eternal ſtore, to circumſcribe
This univerſe, and all created things:
One foot he center'd, and the other turn'd
Round through the vaſt profundity obſcure;
And ſaid, Thus far extend, thus far thy bounds,
This be thy juſt circumference, O World!
Thus God the Heaven created, thus the Earth,

Ver. 224. ——— *the* fervid wheels,] Horace's epithet, *Od.* i. i. 4. "Metáque *fervidis* evitata *rotis*." HUME.

Ver. 225. *He* took *the golden* compaſſes,] *Prov.* viii. 27. "When he prepared the Heavens, I was there: when *he ſet a compaſs* upon the face of the deep." And Dionyſ. *Perieg.* ad finem:

Αὐτοὶ γὰρ τὰ πρῶτα θεμείλια ΤΟΡΝΩΣΑΝΤΟ,
Καὶ βαθὺν οἶμον ἔδειξαν ἀμετρήτοιο θαλάσσης.

RICHARDSON.

Ver. 232. *Thus God the Heaven created*, &c.] The reader will naturally remark how exactly Milton copies Moſes in his account of the creation. This ſeventh book of Paradiſe Loſt may be called a larger ſort of paraphraſe upon the firſt chapter of Geneſis. Milton not only obſerves the ſame ſeries and order, but preſerves the very words as much as he can, as we may ſee in this and other inſtances. *In the beginning God created the Heaven and the Earth; and the Earth was without form and void, and darkneſs was upon the face of the deep; and the Spirit of God moved upon the face of the waters.* Gen. i. 1, 2. The poet ſays *watery calm*, as the Meſſiah had before calmed the deep, v. 216; and ſays *outſpread his brooding wings* inſtead of *moved*, following the original rather than our tranſlation. NEWTON.

Matter unform'd and void: Darkneſs profound
Cover'd the abyſs: but on the watery calm
His brooding wings the Spirit of God outſpread,
And vital virtue infus'd, and vital warmth
Throughout the fluid maſs; but downward purg'd
The black tartareous cold infernal dregs,
Adverſe to life: then founded, then conglob'd

' Ver. 236. *And vital virtue infus'd,*] See St. Baſil's deſcription of the Spirit of God exerting the ſame effectual energy upon this occaſion, *Homil.* ii. Συνεθαλπε καὶ ζωογόνει τὴν τῶν ὑδάτων φύσιν κατὰ τὴν εἰκόνα τῆς ἐπωαζούσης ὄρνιθος, καὶ ΖΩΤΙΚΗΝ ΤΙΝΑ ΔΥΝΑΜΙΝ ἘΝΙΕΙΣΗΣ τοῖς ὑποθαλπομένοις. TODD.

Ver. 239. ——————— *then founded, then conglob'd* &c.] Milton had ſaid that Meſſiah firſt purged downward the infernal dregs which were adverſe to life; and that then of things friendly to life he *founded* and *conglob'd* like to like, that is, he cauſed them to aſſemble and aſſociate together; the *reſt*, that is ſuch things as were not of the ſame nature and fit for compoſing the earth, went off to other places, perhaps to form the planets and fixed ſtars. This ſeems to be Milton's meaning. PEARCE.

Here it will be of uſe to recur to the account in B. iii. 708. The earthy, watery, aery, and fiery particles, which before were blended promiſcuouſly, were now combined and fixed as a foundation; for *founded* does either ſignify that from *fundare*, or to melt from *fundere*; this latter it cannot mean; 'twas already fluid. Thus *Pſal.* lxxxix. 11. "As for the world and the fulneſs thereof, Thou haſt *founded* them." So *Prov.* iii. 19. "The Lord by wiſdom hath *founded* the earth." The *reſt* muſt be ſomething different from the now elementary bodies, and that (B. iii. 716,) is determined to be the ethereal quinteſſence of which the heavenly luminous bodies were formed. RICHARDSON.

Dr. Newton here refers to Lucretius, lib. v. 438. Perhaps Milton might alſo have been influenced, in this deſcription, by Cicero, *De Nat. Deor.* "Ac principio terra univerſa cernatur,

Like things to like; the reſt to ſeveral place
Diſparted, and between ſpun out the air;
And Earth ſelf-balanc'd on her center hung.
Let there be light, ſaid God; and forthwith Light
Ethereal, firſt of things, quinteſſence pure,
Sprung from the deep; and from her native eaſt
To journey through the aery gloom began,
Spher'd in a radiant cloud, for yet the ſun
Was not; ſhe in a cloudy tabernacle

locata in media ſede mundi, ſolida, et globoſa, et undique ipſa in ſeſe nutibus ſuis *conglobata*." TODD.

Ver. 241. ——— *and between ſpun out the air;*
And Earth ſelf-balanc'd on her center hung.] From Ovid, but very much improved, *Met.* i. 12. NEWTON.

Ver. 243. Let there be light, ſaid God; and forthwith Light &c.] Gen. i. 3. "*And God ſaid, Let there be light; and there was light.*" This is the paſſage that Longinus particularly admires: and no doubt its ſublimity is greatly owing to its conciſeneſs; but our poet enlarges upon it, endeavouring to give ſome account how light was created the firſt day, when the ſun was not formed till the fourth day. He ſays that it was *ſpher'd in a radiant cloud*, and ſo *journey'd* round the earth *in a cloudy tabernacle*; and herein he is juſtified by the authority of ſome commentators; though others think this light was the light of the ſun, which ſhone as yet very imperfectly, and did not appear in full luſtre till the fourth day. NEWTON.

Milton has here preſerved the beauty and emphaſis of the original, in the repetition of the word *light*:" "Let there be *light*; and there was *light*." For the thought would not have been ſo well expreſſed, if it had ſtood thus: "God ſaid, Let there be light, and it was ſo." LORD MONBODDO.

Ver. 248. ——— ——— *a cloudy tabernacle*] Alluding to

Sojourn'd the while. God ſaw the light was good;
And light from darkneſs by the hemiſphere
Divided: light the Day, and darkneſs Night,
He nam'd. Thus was the firſt day even and morn:
Nor paſt uncelebrated, nor unſung
By the celeſtial quires, when orient light
Exhaling firſt from darkneſs they beheld;
Birth-day of Heaven and Earth; with joy and
ſhout
The hollow univerſal orb they fill'd,
And touch'd their golden harps, and hymning
prais'd
God and his works; Creator him they ſung,
Both when firſt evening was, and when firſt morn.
Again, God ſaid, Let there be firmament
Amid the waters, and let it divide
The waters from the waters; and God made
The firmament, expanſe of liquid, pure,

the glory of the Lord ſojourning in the tabernacle, before a moſt glorious temple was built for its fixed reſidence and habitation.

GREENWOOD.

Ver. 256. ——————— *with joy and ſhout*
The hollow univerſal orb they fill'd,] Job, xxxviii. 4, 7. "Where waſt thou when I laid the foundations of the earth; when the morning ſtars ſang together, and all the ſons of God ſhouted for joy?" NEWTON.

Ver. 261. See *Gen.* i. 6. But when Milton ſays, that "God made the *firmament*," he explains what is meant by the *firmament*. The Hebrew word, which the Greeks render by στερέωμα, and our Tranſlators by *firmament*, ſignifies *expanſion*: It is rendered *expanſion* in the margin of our Bibles, and Milton rightly explains it by *the expanſe of elemental air*. NEWTON.

Tranſparent, elemental air, diffus'd
In circuit to the uttermoſt convex
Of this great round; partition firm and ſure,
The waters underneath from thoſe above
Dividing: for as earth, ſo he the world

Ver. 267. ——— *partition firm and ſure,*] For its certainty, not ſolidity. St. Auguſtine upon Geneſis: "It is not called firmament as being a ſolid body, but becauſe it is a bound or term between the upper and nether waters; a partition firm and immoveable, not upon account of its ſtation, but of its firmneſs and intranſgreſſibility." HUME.

Ver. 268. *The waters underneath from thoſe above*
Dividing:] They who underſtand the *firmament* to be the vaſt air, expanded and ſtretched out on all ſides to the ſtarry Heavens, eſteem the waters above it to be thoſe generated, in the middle region of the air, of vapours exhaled and drawn up thither from the ſteaming earth and nether waters: which deſcend again in ſuch vaſt ſhowers and mighty floods of rain, that not only rivers, but ſeas, may be imaginable above, as appeared when the *cataracts* came down in a deluge, *and the flood-gates of Heaven were opened*, Gen. vii. 11. Others, and thoſe many, by theſe *waters above* underſtand the cryſtalline Heaven (by *Gaſſendus* made double) by our author better named *cryſtalline ocean*, by its clearneſs reſembling water. "Who layeth the beams of his chambers in *the waters*," Pſal. civ. 3. "Praiſe him ye Heavens of Heavens, and *ye waters that be above the Heavens*," Pſal. cxlviii. 4. To this ſenſe our poet agrees, and thus infers, that, as God built the earth, and founded it on waters ("*ſtretched out the earth above the waters*,") Pſal. cxxxvi. 6. ("*By the word of God the Heavens were of old, and the earth conſiſting out of the water and in the waters*,") 11 Pet. iii. 5; ſo alſo he eſtabliſhed the whole frame of the heavenly orbs, in a calm cryſtalline ſea ſurrounding it, leſt the neighbourhood of the unruly Chaos ſhould diſturb it. But all ſearch in works ſo wonderful, ſo diſtant and undiſcernible, as well as undemonſtrable, is quite confounded. HUME.

There is another text, to which the poet might allude in this

Built on circumfluous waters calm, in wide
Cryſtalline ocean, and the loud miſrule
Of Chaos far remov'd; leſt fierce extremes
Contiguous might diſtemper the whole frame:
And Heaven he nam'd the Firmament: So even
And morning chorus ſung the ſecond day.

The Earth was form'd, but in the womb as yet
Of waters, embryon immature involv'd,
Appear'd not: over all the face of Earth
Main ocean flow'd, not idle; but, with warm
Prolifick humour ſoftening all her globe,
Fermented the great mother to conceive,
Satiate with genial moiſture; when God ſaid,
Be gather'd now ye waters under Heaven
Into one place, and let dry land appear.

ſublime deſcription: "He hath founded it [*the earth*] upon the ſeas, and eſtabliſhed it upon the floods," *Pſalm* xxiv. 2. TODD.

Ver. 271. ——— miſrule] A word of Spenſer's, *Faer. Qu.* ii. ix. 1.

"Diſtemper'd through *miſrule*, &c." CALLANDER.

Ver. 274. *And Heaven* &c.] So *Gen.* i. 8. According to the Hebrews there were three Heavens. The firſt, is the air, wherein the clouds move and the birds fly. The ſecond, is the ſtarry Heaven; and the third, is the habitation of the Angels, and the ſeat of God's glory. Milton is ſpeaking here of the firſt Heaven, as he mentions the others in other places. NEWTON.

Ver. 282. ——— *God ſaid,*
Be gather'd now ye waters under Heaven
Into one place, and let dry land appear.] Gen. i. 9. "And God ſaid, Let the waters under the Heaven be gathered together into one place, and let the dry land appear: And it was ſo." *And it was ſo,* is very ſhort in Moſes. Milton enlarges

Immediately the mountains huge appear
Emergent, and their broad bare backs upheave
Into the clouds; their tops aſcend the ſky:
So high as heav'd the tumid hills, ſo low
Down ſunk a hollow bottom broad and deep,
Capacious bed of waters: Thither they
Haſted with glad precipitance, uproll'd,
As drops on duſt conglobing from the dry:
Part riſe in cryſtal wall, or ridge direct,

upon it, as the ſubject will admit ſome fine ſtrokes of poetry, and ſeems to have had his eye upon the civth *Pſalm*, 6th and following verſes: "Thou coveredſt the earth with the deep; the waters ſtood above the mountains. At thy rebuke they fled, at the voice of thy thunder they haſted away. They go up by the mountains, they go down by the valleys, unto the place which thou haſt founded for them, &c." NEWTON.

Milton might alſo have had in view the fine lines in Virgil, *Eclog.* vi. 31—40. TODD.

Ver. 285. *Immediately the mountains huge appear*
Emergent, &c.] Here is ſome reſemblance to a paſſage in Taſſo, which is well worthy to have attracted the notice of Milton, *Il Mondo Creato*, Giorn. iii. ſect. 5.

——————"al raccor de l' humida natura
" Ne l' arido appariro il piano, e i colli,
" E gli altiſſimi monti alzar la fronte
" (Dianzi coperti) imperioſi in viſta." DUNSTER.

Ver. 293. —————— *in* cryſtal wall,] Sylveſter's deſcription of Moſes dividing the Red Sea may here be cited, *Du Bart.* 1621, p. 362.

——————————"the waves, controul'd,
" Each vpon other vp to heav'n do fould:
" Betweeen both ſides a broad deep trench is caſt,
" Dri'd to the bottom with an inſtant blaſt;
" Or rather 'tis a valley paved (elſe)

For haſte; ſuch flight the great command impreſs'd
On the ſwift floods: As armies at the call
Of trumpet (for of armies thou haſt heard)
Troop to their ſtandard; ſo the watery throng,
Wave rolling after wave, where way they found,
If ſteep, with torrent rapture, if through plain,
Soft-ebbing; nor withſtood them rock or hill;
But they, or under ground, or circuit wide
With ſerpent errour wandering, found their way,
And on the waſhy ooſe deep channels wore;
Eaſy, ere God had bid the ground be dry,
All but within thoſe banks, where rivers now
Stream, and perpetual draw their humid train.

" With golden ſands, with pearl, and nacre-ſhels,
" And on each ſide is flanked all along
" With *wals of cryſtal*." TODD.

Ver. 299. *If ſteep, with torrent* rapture,] I have ſeen a marginal reading " with torrent *rapture*," as in v. 419 we have " burſting with kindly *rupture*." But we may underſtand *torrent rupture* in the ſame manner as *glad precipitance*, v. 291. NEWTON.

Ver. 302. *With* ſerpent errour *wandering*,] So, in P. Fletcher's *Purp. Iſl.* 1633, C. ii. ſt. 9.

———" for thouſand brooks
" In azure channels glide on ſilver ſand,
" Their *ſerpent windings*, and deceiving crooks
" Circling about, and watering all the plain." TODD.

Ver. 306. ——— *and* perpetual *draw* &c.] *Perpetual* for *perpetually*. So Dante has uſed *eternal* for *eternally*, Inferno, C. iii.

The dry land, Earth; and the great receptacle
Of congregated waters, he call'd Seas:
And ſaw that it was good; and ſaid, Let the Earth
Put forth the verdant graſs, herb yielding ſeed,
And fruit-tree yielding fruit after her kind,
Whoſe ſeed is in herſelf upon the Earth.
He ſcarce had ſaid, when the bare Earth, till then
Deſart and bare, unſightly, unadorn'd,
Brought forth the tender graſs, whoſe verdure clad
Her univerſal face with pleaſant green;
Then herbs of every leaf, that ſudden flower'd
Opening their various colours, and made gay
Her boſom, ſmelling ſweet: and, theſe ſcarce blown,

" Dinanzi a me non fur coſe create,
" Se non eterne, ed io *eterno* duro."

And thus in Sir David Lyndſay's *Monarchie*, Works, edit. Chalmers, vol. ii. p. 352.

" And [God] gave, be divyne ſapience,
" Till every ſter thair influence;
" With motioun continuall,
" Quhilk doth indure *perpetuall*." TODD.

Ver. 307. Theſe are again the words of *Geneſis* formed into verſe, i. 10, 11. But when he comes to the deſcriptive part, he then opens a finer vein of poetry. NEWTON.

Ver. 317. ——————— *that ſudden flower'd*
Opening their various colours, &c.] Compare the account of the creation, II *Eſdras*, vi. 44. " Immediately there was great and innumerable fruit, and many and divers pleaſures for the taſte, and flowers of unchangeable colour, and odours of wonderful ſmell." TODD.

Forth flouriſh'd thick the cluſtering vine, forth crept
The ſwelling gourd, up ſtood the corny reed

Ver. 321. *The* ſwelling *gourd*,] So the author gave it; as Propertius, iv. ii. 43. "Cæruleus cucumis *tumidó*que *cucurbita* ventre." Thoſe, who ſtiffly maintain that *ſmelling* was Milton's word and interpret it the *melon*, ſeem not to attend that he had the word *ſmelling* two lines before, and would not have doubled it ſo ſoon again; and that he does not name here any particular plant, but whole tribes and ſpecies; the vine, the gourd, the reed, the ſhrub, the buſh, the tree. *Gourds* are as numerous a family, as moſt of the other, and include the *melon* within the general name; which, though it ſmells, ſwells likewiſe.

BENTLEY.

Dr. Bentley very juſtly reads, "The *ſwelling* gourd:" And, to the reaſon which he gives, may be added, that Milton here aſſigns to each of the other tribes or ſpecies, an epithet which ſuits with all the ſame ſpecies: But *ſmelling*, though it ſuits with ſome kinds of the *gourd*, does not ſuit with all the particulars of that tribe, as *ſwelling* does. PEARCE.

The miſtake was eaſy of *w* for *m*: And Dr. Bentley's emendation was certainly right. To the authority which he has brought from Propertius, may be added another from Virgil, *Georg.* iv. 121.

——————— "tortúſque per herbam
"*Creſceret in ventrem* cucumis."

But I have not altered the text, as the common reading makes ſenſe, though not ſuch good ſenſe as the other. NEWTON.

The common reading, "The *ſmelling* gourd," is juſtly ſuppoſed by Dr. Bentley to be a mere miſtake of the printer: And it is an act of juſtice due to the poet and the critick, to admit the emendation into the text. TODD.

Ibid. ——————— *the* corny *reed*] The *horny* reed ſtood upright, Mr. Hume obſerves, among the undergrowth of nature, like a grove of ſpears, or a battalion with its pikes aloft. But his reference to Virgil's *cornea*, *Æn.* iii. 22, is not to the preſent purpoſe. The word *corny*, however, I find in Liſle's *Du*

Embattled in her field, and the humble ſhrub,
And buſh with frizzled hair implicit: Laſt
Roſe, as in dance, the ſtately trees, and ſpread
Their branches hung with copious fruit, or gemm'd
Their bloſſoms: With high woods the hills were crown'd;
With tufts the valleys, and each fountain ſide;
With borders long the rivers: that Earth now

Bartas, 4to. 1625, p. 14, where, ſpeaking of rain, the tranſlator ſays it

——— "downward gan to rave,
"And drown'd the *corny* rankes." TODD.

Ver. 322. Embattled] This reſemblance is ſo ſtrong, that Philip de Comines mentions, in his Memoirs, a ridiculous miſtake made *by a corn field being taken for an army.*
STILLINGFLEET.

Ver. 323. ——— *with frizzled* hair implicit:] *Hair, coma* in Latin, is uſed for leaves, twigs, and branches; and *implicit* ſignifies *entangled.* The ſubject is low, and therefore he is forced to raiſe the expreſſion. NEWTON.

Ver. 325. ——— *or* gemm'd
Their *bloſſoms*:] Dr. Bentley thinks it plain that Milton gave it "Or gemm'd *with* bloſſoms;" taking *gemm*'d for a participle, as *hung* is. But *gemm*'d may be a verb, as *ſpread* is. And to *gem their bloſſoms* is an expreſſion of the ſame poetical caſt with that in B. iv. 219, *blooming ambroſial fruit.* PEARCE.

Hume obſerves, that *gemm'd* is from the Latin *gemmare*, to bud forth. And Mr. Bowle cites the following paſſage from Barberini *Poemata*, p. 27, v. 35. "*Gemmata* novis prata coloribus." I may add from the *Adamo* of Andreini, ed. Milan, 1617, p. 61. "Ecco il frutto *gemmato*." TODD.

Seem'd like to Heaven, a ſeat where Gods might dwell,
Or wander with delight, and love to haunt
Her ſacred ſhades: though God had yet not rain'd
Upon the Earth, and man to till the ground
None was; but from the Earth a dewy miſt
Went up, and water'd all the ground, and each
Plant of the field; which, ere it was in the Earth,
God made, and every herb, before it grew
On the green ſtem: God ſaw that it was good:
So even and morn recorded the third day.
Again the Almighty ſpake, Let there be lights

Ver. 329. ——— *a ſeat where Gods might dwell,*
Or wander with delight,] A manifeſt alluſion to Homer, where he deſcribes Mercury ſurveying the delightful bower of Calypſo, *Odyſſ.* v. 73.

——— ἔνθα κ' ἔπειτα καὶ ἀθάνατος περ ἐπελθὼν
Θηήσαιτο ἰδὼν, καὶ τερφθείη φρεσὶν ἧσιν. STILLINGFLEET.

Ver. 331. ——— *though God had yet not rain'd* &c.] This is not taken, as the reſt, from the firſt, but from the ſecond, chapter of *Geneſis:* But the poet was ſtudious to weave in all that Moſes had written of the Creation. NEWTON.

Ver. 338. ——— recorded] *Recorded, celebrated, cauſed to be remembered.* This was done by the even and morning chorus, v. 275, with evening harps and matin, v. 450. What is done by the voices and inſtruments, is poetically aſcribed to the time in which they were employed. RICHARDSON.

Ver. 339. *Again the Almighty ſpake, Let there be lights* &c.] See *Gen.* i. 14, 15. When Milton makes the Divine Perſon ſpeak, he ſtill keeps cloſe to Scripture; but afterwards he indulges a greater latitude of thought, and gives freer ſcope to his imagination. NEWTON.

High in the expanſe of Heaven, to divide
The day from night; and let them be for ſigns,
For ſeaſons, and for days, and circling years;
And let them be for lights, as I ordain
Their office in the firmament of Heaven,
To give light on the Earth; and it was ſo.
And God made two great lights, great for their uſe
To Man, the greater to have rule by day,
The leſs by night, altern; and made the ſtars,

Ver. 346. *And God made two great lights,*] The very words of Moſes: Not that they were greater than all other ſtars and planets, but are only greater lights with reference to Man; and therefore Milton judiciouſly adds,

——— "great for their uſe
"To Man, the greater to have rule by day,
"The leſs by night, altern;"

that is, alternate, a word added to Moſes's account, as *in their viciſſitude* are afterwards. See *Gen.* i. 16, 17, 18. So far, he keeps cloſe to Scripture, but then he launches out, and ſays that, of *celeſtial bodies, the ſun was firſt fram'd*, and *then the moon and ſtars*; obſerving this order of creation, we ſuppoſe, according to the degrees of uſefulneſs to men. The ſun, he ſays, was *unlightſome firſt*; and it is moſt probable, that the bodies of the ſun and moon, &c. were formed at the ſame time as the body of the earth on the firſt day, but they were not made thoſe complete luminous bodies, they did not ſhine out in their luſtre and glory till the fourth day, the air perhaps or atmoſphere not being ſufficiently clear to tranſmit their rays to the earth. Milton's hypotheſis is different. He ſays, that the light was tranſplanted from her cloudy ſhrine or tabernacle, wherein ſhe had ſojourned the three firſt days, and on the fourth day was placed in the ſun's orb, which was become now the great palace of light. But let it be remembered, that this is all hypotheſis, and that the Scripture determines nothing one way or other. NEWTON.

And ſet them in the firmament of Heaven
To illuminate the Earth, and rule the day
In their viciſſitude, and rule the night,
And light from darkneſs to divide. God ſaw,
Surveying his great work, that it was good:
For of celeſtial bodies firſt the ſun
A mighty ſphere he fram'd, unlightſome firſt,
Though of ethereal mould: then form'd the moon
Globoſe, and every magnitude of ſtars,
And ſow'd with ſtars the Heaven, thick as a field:

Ver. 358. *And* ſow'd *with* ſtars *the Heaven*, thick as a field:] This alluſion is extremely elegant. Manilius, v. 726.

" Tunc conferta licet cœli fulgentia templa
" Cernere feminibus denſis, totíſque micare
" Floribus:"———

Where Milton ſeems to have read *conferta*, which is much more beautiful; and his reading ſeems to be proved by the word *denſis*, which would be unneceſſary, and even bad, with the word *conferta*.

RICHARDSON.

Milton was thinking of his favourite, Spenſer, (rather than of Manilius,) *Hymne to Heavenly Beautie*, v. 53, of the ſky:

" All *ſow'd* with gliſtring *ſtars*, more *thicke than graſſe*."

So, in Sylveſter's *Du Bartas*, p. 76, of the firmament;

" Set with gilt ſpangles, *ſown* with gliſtering ſparks."

And in Donne's *Poems*, 1633, p. 124.

" And *ſowes* the court with *ſtarres*."

See alſo Craſhaw's *Sacred Poems*, 1652, p. 86.

" And *ſtarres* thou *ſow'ſt*, whoſe *harueſt* dares &c."

And the *Adamo* of Andreini, ed. 1617, p. 71.

" Se 'l celeſte Cultore,
" Che *i bei campi del cielo*,
" *Seminati ha di ſtelle*, &c." TODD.

Of light by far the greater part he took,
Tranſplanted from her cloudy ſhrine, and plac'd
In the ſun's orb, made porous to receive
And drink the liquid light; firm to retain
Her gather'd beams, great palace now of light.
Hither, as to their fountain, other ſtars
Repairing, in their golden urns draw light,

Ver. 361. ——— *made porous to receive*
And drink the liquid light; firm to retain
Her gather'd beams,] Porous, yet firm. Milton ſeems to have taken this thought from what is ſaid of the Bologna ſtone, which being placed in the light will imbibe, and for ſome time retain it, ſo as to enlighten a dark place. RICHARDSON.

Ver. 362. *And drink the liquid light;*] Dr. Bentley finds fault with the word *light* being repeated ſo often, and in two places ſubſtitutes ſome other expreſſion in the room of it; but when Milton was deſcribing the creation of light, it was better (as Dr. Pearce judiciouſly obſerves) to keep ſtrictly to the word, though frequently repeated, than to vary it by phraſes and circumlocutions. NEWTON.

Ver. 364. *Hither, as to* their fountain, *other ſtars*] So the ſun is called by Lucretius, ver. 282, the fountain of light, of *liquid light*.

" Largus item liquidi fons luminis, æthereus ſol
" Irrigat aſſiduè cœlum candore recenti :"

And by *other ſtars* are meant the planets, as appears by mentioning particularly *the morning-planet* Venus,

" And hence the morning-planet gilds her horns :"

In the firſt edition it was *his* horns, but the author in the ſecond edition ſoftened it into *her horns*, which is certainly properer for the planet Venus, though Dr. Bentley and Mr. Fenton have ſtill printed it *his* horns. NEWTON.

Ver. 365. ——— *in their* golden urns draw *light*,] Ariſtophanes, *Nub.* v. 271.

And hence the morning-planet gilds her horns;
By tincture or reflection they augment
Their ſmall peculiar, though from human ſight
So far remote, with diminution ſeen.
Firſt in his eaſt the glorious lamp was ſeen,
Regent of day, and all the horizon round
Inveſted with bright rays, jocund to run
His longitude through Heaven's high road; the gray
Dawn, and the Pleiades, before him danc'd,

Εἶτ' ἄρα Νείλε προχοαῖς ὑδάτων ΧΡΥΣΕΟΙΣ 'ΑΡΥΕΣΘΕ ΠΡΟΧΟΥΣΙΝ.
STILLINGFLEET.

Ver. 372. ——————— *jocund to run*

His longitude] Dr. Bentley calls *longitude* here mere nonſenſe: But it ſignifies the ſun's courſe from eaſt to weſt in a ſtraight and direct line: And we find Milton uſing the word after much the ſame manner, in B. iii. 576. This paſſage alludes to *Pſalm* xix. 5, where it is ſaid of the ſun, that "he *rejoiceth* as a giant *to run his courſe*." PEARCE.

Spenſer, in a paſſage of moſt exquiſite poetry, alludes to the ſame text, *Faer. Qu.* i. v. 2.

"And Phœbus freſh, as brydegrome to his mate,
"Came *dauncing forth*, ſhaking his deawie haire."

See alſo note on *Comus*, v. 100. TODD.

Ver. 373. ——————————— *the* gray

Dawn,] It is a ſingular coincidence, that the ſame phraſe occurs, with the ſame collocation, in Carew's *Poems*, 1642. See a Paſtoral Dialogue; the Nymph to the Shepherd:

"The yellow planets, and the *gray*
"*Dawn*, ſhall attend thee on thy way." TODD.

Ver. 374. ——————— *before him danc'd,*

Shedding ſweet influence:] Theſe are beautiful images, and very much reſemble the famous picture of the morning by Guido, where the Sun is repreſented in his chariot, with

Shedding ſweet influence: Leſs bright the moon,
But oppoſite in levell'd weſt was ſet,
His mirrour, with full face borrowing her light
From him; for other light ſhe needed none
In that aſpéct, and ſtill that diſtance keeps
Till night; then in the eaſt her turn ſhe ſhines,
Revolv'd on Heaven's great axle, and her reign
With thouſand leſſer lights dividual holds,

the Aurora flying before him, ſhedding flowers, and ſeven beautiful nymph-like figures dancing before and about his chariot, which are commonly taken for the Hours, but poſſibly may be the *Pleiades*, as they are ſeven in number, and it is not eaſy to aſſign a reaſon why the Hours ſhould be ſignified by that number particularly. The picture is on a cieling at Rome; but there are copies of it in England, and an excellent print by Jac. Frey. The *Pleiades* are ſeven ſtars in the neck of the conſtellation Taurus, which, riſing about the time of the vernal equinox, are called by the Latins *Vergiliæ*. Our poet therefore, in ſaying that the *Pleiades* danced before the Sun at his creation, intimates very plainly that the Creation was in the ſpring according to the common opinion, Virg. *Georg.* ii. 338, &c.

——" Ver illud erat; ver magnus agebat
" Orbis, et hibernis parcebant flatibus Euri,
" Cum primæ lucem pecudes hauſere, &c." NEWTON.

Ver. 375. Shedding ſweet influence:] *Job*, xxxviii. 31. "Canſt thou bind the *ſweet influences* of the Pleiades?" HUME.

So, in P. Fletcher's *Locuſts*, p. 40, of Britain:

" There every *ſtarre ſheds his ſweet influence*,
" And radiant beames." TODD.

Ver. 382. *With thouſand leſſer lights* dividual *holds*,] Mr. Warton has obſerved, that Milton has twice angliciſed the Ovidian adjective *dividuus*, in *Paradiſe Loſt*; here, and in B. xii. 86. It may be added, that the poet had long before converted the word into Engliſh, in his *Areopagitica*: "So that a man may ſay, his religion is now no more within himſelf, but is become a *dividual* movable, &c." TODD.

With thouſand thouſand ſtars, that then appear'd
Spangling the hemiſphere: Then firſt adorn'd
With their bright luminaries that ſet and roſe,
Glad evening and glad morn crown'd the fourth
day.
And God ſaid, Let the waters generate
Reptile with ſpawn abundant, living ſoul:

Ver. 384. Spangling *&c.*] The poet is fond of this epithet: Thus, in his tranſlation of the cxxxvi. *Pſalm*, he calls the *ſtars*, the moon's "*ſpangled* ſiſters;" and, in his *Ode on the Nativity*, "the *ſpangled* hoſt." See alſo *Comus*, v. 1003. The epithet is often uſed by our elder poets, as alſo the compound *ſtar-ſpangled*. The *ſpangled heavens*, or *ſkies*, is become a common phraſe in modern poetry. TODD.

Ver. 387. *And God ſaid*, &c.] This, and eleven verſes following, are almoſt word for word from *Geneſis* i. 20, 21, 22. The poet afterwards branches out this general account of the fifth day's creation into the ſeveral particulars. NEWTON.

Ver. 388. Reptile] By *reptile* is meant *creeping thing*; and, according to the marginal reading of our Engliſh verſion, which follows the Septuagint here, *creeping things* are ſaid to have been created on the fifth day, *Gen.* i. 20. Le Clerc too, with the generality of interpreters, renders the Hebrew word by *reptile*. To this Dr. Bentley objects, that *creeping things* were created on the ſixth day, according to the account given us by Moſes, and by Milton himſelf. But by *reptile*, or *creeping thing*, Milton means all ſuch creatures as move in the waters; ſee Le Clerc's note on *Gen.* i. 20: And, by *creeping thing* mentioned in the ſixth day's creation, he means *creeping things of the earth*; for ſo, both in Milton's account, v. 452, and in *Gen.* i. 24, the words "*of the earth*" are to be joined in conſtruction to "*creeping thing*." Hence the doctor's objection is anſwered, by ſaying that they were *not the ſame creeping things*, which Milton mentions in the two places. PEARCE.

Milton is ſupported alſo by *Pſalm* civ. 25. "This great and

And let fowl fly above the Earth, with wings
Diſplay'd on the open firmament of Heaven.
And God created the great whales, and each
Soul living, each that crept, which plenteouſly
The waters generated by their kinds;
And every bird of wing after his kind;
And ſaw that it was good, and bleſs'd them, ſaying,
Be fruitful, multiply, and in the ſeas,
And lakes, and running ſtreams, the waters fill;
And let the fowl be multiplied, on the Earth.
Forthwith the ſounds and ſeas, each creek and bay,
With fry innumerable ſwarm, and ſhoals
Of fiſh that with their fins, and ſhining ſcales,
Glide under the green wave, in ſculls that oft

wide ſea, wherein are *things creeping* innumerable, both ſmall and great beaſts." TODD.

Ver. 391. ——————— whales,] Milton moſt likely uſes the word *whales* for *all ſorts of great fiſh*, in imitation of the ancients, Pliny, Ariſtotle, and Strabo; which removes Dr. Bentley's objection as to the mention afterwards made of the *Leviathan*. STILLINGFLEET.

Ver. 402. ——————— *in* ſculls] Hume derives the word *ſcull* from the Saxon *ſceole*, an *aſſembly*: And, in Barret's *Alvearie*, 1580, it is rendered "*examen* vel *agmen piſcium*." Dr. Newton remarks, that "ſhoals *in* ſculls" ſeems an odd expreſſion, and propoſes to read "ſhoals *and* ſculls." However, *ſculls* and *ſhoals*, according to Mr. Ritſon in his note on *Troilus and Creſſida*, Shakſpeare, edit. 1793, vol. xi. 436, have not only one and the ſame meaning, but are actually, or at leaſt originally, one and the ſame word; a *ſcull* of herrings on the coaſt of Norfolk and Suffolk being elſewhere called a *ſhoal*. TODD.

Bank the mid ſea: part ſingle, or with mate,
Graze the ſea-weed their paſture, and through groves
Of coral ſtray; or, ſporting with quick glance,
Show to the ſun their wav'd coats dropt with gold;
Or, in their pearly ſhells at eaſe, attend
Moiſt nutriment; or under rocks their food
In jointed armour watch: on ſmooth the ſeal

Ver. 404. ——————— *and through groves*
Of coral ſtray;] Coral is a production of the ſea, and is commonly ranked among the number of marine plants. The learned Kircher ſuppoſes entire foreſts of it to grow at the bottom of the ſea, which may juſtify Milton's expreſſion, *groves of coral.* NEWTON.

Ver. 409. *In jointed armour*] The reader cannot but be pleaſed with the beauty of this metaphor. The ſhells of lobſters, &c. and armour, very much reſemble one another: And, in the Civil Wars, there was a regiment of horſe ſo completely armed, that they were called Sir Arthur Haſlerig's *lobſters.* Poſſibly Milton might be thinking of them at this very time. NEWTON.

I think it will be evident, that Sir Arthur's *lobſters* could not claim the honour of ſuggeſting, in any degree, this image to the poet, when it is ſhown that the reſemblance noted had been long before uſed. Thus, in Bright's *Treatiſe of Melancholie*, 1586, p. 28. "Such ſea-*fiſh* as carie no *armor of ſhels*, are either thoſe that haunt the rocks, or other parts of the ſea." So alſo, in Randolph's *Muſes Looking Glaſſe*, 1640, A. iv. S. i.

"She [Nature] ſpotted the ermin's ſkin, and *arm'd* the *fiſh*
"*In* ſilver *mail.*"——

Pope has availed himſelf of Milton's expreſſion, *jointed armour*, Iliad xxiii. 949. TODD.

Ibid. ——————— *on ſmooth the* ſeal
And bended *dolphins play:*] The *ſeal* or ſea-calf, and the dolphin, are obſerved to ſport on *ſmooth* ſeas in calm weather. The dolphin is called *bended*, not that he really is ſo more than

And bended dolphins play: part huge of bulk
Wallowing unwieldy, enormous in their gait,
Tempeſt the ocean: there leviathan,
Hugeſt of living creatures, on the deep
Stretch'd like a promontory ſleeps or ſwims,
And ſeems a moving land; and at his gills
Draws in, and at his trunk ſpouts out, a ſea.

any other fiſh, but only appears crooked, as he forms an arch by leaping out of the water and inſtantly dropping into it again with his head foremoſt. Ovid therefore deſcribes him "tergo delphina *recurvo*," Faſt. ii. 113; and his ſportive nature is alluded to by Virgil, *Æn.* v. 595. NEWTON.

Ver. 412. Tempeſt *the ocean:*] Milton has here, with very great art and propriety, adapted the Italian verb *tempeſtare*. He could not poſſibly have expreſſed this idea in mere Engliſh, without ſome kind of circumlocution, which would have weakened and enervated that energy of expreſſion which this part of his deſcription required. Beſides, no word could be more proper in the beginning of the verſe, to make it labour like the troubled ocean, which he is painting out. THYER.

He might adapt the Italian verb; but our own language was in poſſeſſion of it. See Sandys's *Travels*, 1615, p. 207.

"Blind night in darkneſſe *tempeſts*."——

Pope, with his eye on Milton, deſcribes "the huge dolphin *tempeſting* the main," *Iliad* xxi. 30. TODD.

Ibid. ——————— leviathan,] Here perhaps intended for the *whale*, not without an alluſion to *Pſalm* civ. 26, and to Sylveſter, as Mr. Dunſter alſo remarks. *Du Bart.* 1621, p. 205.

——————— "the drad leviathan
"Turns upſide downe the boyling ocean."

In a preceding page, Sylveſter, ſpeaking of the combats of ſea-monſters, gives this ſimile, p. 93.

"Meſeems ſome tempeſt all the ſeas doth toſs." TODD.

Ver. 416. ——— *and at his trunk ſpouts out, a ſea.*] Ovid, *Met.* iii. 686.

—"et acceptum patulis mare naribus efflant." NEWTON.

Mean while the tepid caves, and fens, and ſhores,
Their brood as numerous hatch, from the egg that ſoon
Burſting with kindly rupture forth diſclos'd
Their callow young; but feather'd ſoon and fledge
They ſumm'd their pens; and, ſoaring the air ſublime,
With clang deſpis'd the ground, under a cloud

See alſo Sylveſter, *Du Bart.* 1621, p. 110.

——— " huge whales ———
" Or whatſoever other monſter haunts
" In ſtormleſs ſeas, raiſing a ſtorm about,
" While in the ſea another ſea they ſpout." DUNSTER.

Ver. 420. ——— fledge] So, in B. iii. 627. " His ſhoulders *fledge* with wings." Dr. Newton thinks, that the poet preferred *fledge* to *fledged*, as being of a ſofter ſound. It ſeems however to have been the uſual way of writing the adjective rather than the participle. Thus, in Milton's own edition of his *Colaſterion:* " Newly-*fledge* probationers." And in Browne's *Brit. Paſt.* B. i. S. iv. " Wrens but newly *fledge*." TODD.

Ver. 421. *They* ſumm'd *their* pens;] *Pens* from *penna*, a feather. *Summ'd* is a term in falconry; a hawk is ſaid to be full ſummed, when his feathers are grown to their full ſtrength. So, in *Par. Reg.* B. i. 14.

" With proſperous wing *full ſumm'd*." RICHARDSON.

Ver. 422. ——— *under a cloud*
In proſpect;] That is, the birds were ſo many that the ground from which they roſe, would have appeared to be *under a cloud*, if any one had ſeen it at a diſtance: In this ſenſe we have " *how it* [the world] *ſhow'd* in proſpect *from his throne*," v. 555. PEARCE.

Under a cloud; the ground, being ſhaded by the multitude of birds, ſeemed as when a cloud paſſes over it. RICHARDSON.

The ſenſe is, " *they ſoared ſo high as to be juſt beneath the clouds.*"

In proſpect; there the eagle and the ſtork
On cliffs and cedar tops their eyries build:
Part looſely wing the region, part more wiſe
In common, rang'd in figure, wedge their way,

Thus Theocritus, *Idyll.* xvii. Ὑπαὶ νεφέων ὑψόθεν ἔκλαγε αἰετὸς. *In proſpect* means not only *actually ſeen*, but *to be ſeen*. Thus we ſay there is a fine *proſpect* from ſuch a place; whether any body be there or not. Beſides, I may add that the whole deſcription of the animals ſuppoſes ſome ſpectator as much as this line.

STILLINGFLEET.

Ver. 424. *On cliffs and cedar tops their* eyries *build:*] Theſe birds build *their eyries*, that is, their neſts, in ſuch high places. In *Job*, it is ſaid particularly of the eagle, "Doth the eagle mount up at thy command, and make *her neſt on high?* She dwelleth and abideth *on the rock*, upon the crag of the rock, and the ſtrong place," xxxix. 27, 28. And Pliny ſays of them, "Nidificant in petris et arboribus." Lib. x. ſect. 4. NEWTON.

Ver. 426. ——— rang'd in figure, wedge *their way*,
Intelligent of ſeaſons,] *Jerem.* viii. 7. "Yea the ſtork in the Heaven knoweth *her appointed times;* and the turtle, and the crane, and the ſwallow, *obſerve the time of their coming*, &c." So very *intelligent* are they *of ſeaſons*. See alſo *Spectacle de la Nature*, Dialogue xi. "As to wild ducks and cranes, both the one and the other, at the approach of winter, fly in queſt of more favourable climates. They all aſſemble at a certain day, like ſwallows and quails. They decamp at the ſame time, and it is very agreeable to obſerve their flight. They generally range themſelves in a long column like an I, or in two lines united in a point like a V reverſed." And ſo, as Milton ſays,

——— "rang'd in figure wedge their way."

"The duck or quail, who forms the point, cut the air, and facilitates a paſſage to thoſe who follow; but he is charged with this commiſſion only for a certain time, at the concluſion of which he wheels into the rear, and another takes his poſt." And thus, as Milton adds,

——— "with mutual wing
"Eaſing their flight." NEWTON.

Intelligent of ſeaſons, and ſet forth
Their aery caravan, high over ſeas
Flying, and over lands, with mutual wing
Eaſing their flight; ſo ſteers the prudent crane
Her annual voyage, borne on winds; the air
Floats as they paſs, fann'd with unnumber'd plumes:
From branch to branch the ſmaller birds with ſong

The migration of birds is here deſcribed by Milton in language equally exact and pictureſque. In ſaying, "So *ſteers* the prudent crane her annual *voyage, borne on winds;*" he had perhaps in mind what Cicero relates of the ſame bird: "Illud verò ab Ariſtotele animadverſum, à quo pleraque, quis poteſt non mirari? *Grues*, cùm loca calidiora petentes maria tranſmittant, trianguli efficere formam; ejus autem ſummo angulo aer ab iis adverſus pellitur: deinde ſenſim ab utroque, tamquam remis, ita pennis curſus avium levatur. Baſis autem trianguli, quam efficiunt grues, ea tamquam à *puppi, ventis adjuvatur.*" De Nat. Deor. lib. ii. ſect. 49. TODD.

Ver. 431. ——————— *the air*
Floats, as they paſs, fann'd with unnumber'd plumes:]
Compare Æſchylus, *Prom. Vinct.* ed. Schütz, v. 125.

————αἰθὴρ δ' ἐλαφραῖς
Πτερύγων ῥιπαῖς ὑπεσυρίζει.

The ſound ariſing from the motion of wings, is here finely expreſſed by the Grecian bard; but he is rivalled by Milton in that beautiful and admirable deſcription of the ſame kind, B. i. 768.

"Bruſh'd with the hiſs of ruſling wings." TODD.

Ver. 433. *From branch to branch the ſmaller birds* with ſong
Solac'd *the woods,*] Virgil, *Æn.* vii. 32.

————" Variæ circúmque ſupráque
" Aſſuetæ ripis volucres et fluminis alveo
" Æthera *mulcebant cantu,* lucóque volabant." TODD.

Solac'd the woods, and ſpread their painted wings
Till even; nor then the ſolemn nightingale
Ceas'd warbling, but all night tun'd her ſoft lays:
Others, on ſilver lakes and rivers, bath'd
Their downy breaſt; the ſwan with arched neck,

Ver. 434. ——————— painted wings] Virgil, *Georg.* iii. 243. "*Pictæque* volucres." So, in Peacham's *Period of Mourning*, 1613, Viſion 5.

——————— "come, wood muſitians,
"Surround him ſleeping in your *painted* ranckes,"

But ſee particularly Niccols's Cuckow, 1607, p. 29.

——————— "many prettie birds did ſeeme to ſing,
"Houering about the rocke with *painted wing*." TODD.

Ver. 435. ——— *nor then the ſolemn nightingale*
Ceas'd warbling, but all night *tun'd her ſoft lays:*] As ſhe is deſcribed in the Song to Echo in *Comus*. And ſee *Par. Loſt*, B. iv. 602, &c. Dr. Newton obſerves, that other poets mention the nightingale perhaps by way of ſimile; but none of them dwell, or delight to dwell, ſo much upon it as Milton. Marino certainly does. See the note on *Sonn.* i. ver. i. And Petrarch has twice deſcribed this muſical and melancholy bird, like Milton. See *Son.* x. parte prima:

"E 'l roſignuol, che *dolcemente* a l' ombra
"*Tutte le notti* ſi lamenta, e piagne."

And *Son.* xliii. parte ſeconda:

"Quel roſignuol, che *sì ſoave piagne*
"Forſe ſuoi figli, o ſua cara conſorte,
"*Di dolcezza empie il cielo* e le campagne
"Con tante *note sì pietoſe* e ſcorte;
"E *tutta notte* par che m'accompagne."

Milton's fondneſs and admiration of the nightingale may alſo be ſeen, as Dr. Newton has remarked, in *Il Penſeroſo*, in his firſt *Sonnet*, and again in *Par. Loſt*, B. iii. 38, B. iv. 648, 771, B. v. 40, B. viii. 518. TODD.

Ver. 438. ——————— *the ſwan with* arched *neck*,] The ancient poets have not hit upon this beauty, ſo laviſh as they have

Between her white wings mantling proudly, rows
Her ſtate with oary feet; yet oft they quit 440

been in their deſcriptions of the ſwan. Homer calls the ſwan *long-necked*, δολιχοδείρων; but how much more picturesque if he had *arched* this length of neck? RICHARDSON.

For this beauty, however, Milton was beholden to Donne, *Progreſſe of the Soul*, ſt. 24.

——————" Like a ſhip in her full trim,
" A *ſwan*, ſo white that you may unto him
" Compare all whiteneſſe, but himſelfe to none,
" Glided along, and as he glided watch'd,
" And with his *arched neck* this poor fiſh catch'd."

FARMER.

The *arched neck* is painted in a paſſage of remarkable ſweetneſs in the *Oreſte* of Rucellai, firſt publiſhed in 1723.

" Sopra un erboſo rivo
" Di corrente criſtallo
" Un vago, e bianco *cigno*
" Sorgea, *curvando il collo*
" Sopra 'l candido grembo
" D' una bella fanciulla, &c."

But ſee Drayton's *Poems*, edit. 1627, p. 480.

" The jealous *ſwan*, there ſwimming in his *pride*,
" With his *arch'd* breſt the waters did divide,
" His *ſaily* wings him forward ſtrongly puſhing." TODD.

Ver. 439. —————— *mantling*] A term in falconry. Here Mr. Richardſon obſerves, " her wings are then a little detached from her ſides, raiſed and *ſpread as a mantle*." See alſo B. v. 279. And Spenſer, F. Q. vi. ii. 32. TODD.

Ibid. —————————— rows
Her ſtate *with* oary feet;] Milton might probably have the following line of Fletcher in his head;

" How like a ſwan ſhe *ſwims her pace*."

The expreſſion is very like *rows her ſtate*. It is true, the image in Milton is much nobler. It is taken from a barge of ſtate in a publick proceſſion. HURD.

The dank, and, riſing on ſtiff pennons, tower
The mid aëreal ſky: Others on ground
Walk'd firm; the creſted cock whoſe clarion ſounds
The ſilent hours, and the other whoſe gay train
Adorns him, colour'd with the florid hue
Of rainbows and ſtarry eyes. The waters thus
With fiſh repleniſh'd, and the air with fowl,
Evening and morn ſolemniz'd the fifth day.
The ſixth, and of creation laſt, aroſe
With evening harps and matin; when God ſaid,

Mr. Pennant and Mr. Wakefield conſider the poet as indebted to Silius Italicus, lib. xiv. 190.

" Haud ſecus Eridani ſtagnis ripâve Cayſtri
" Innatat albus *olor*, pronóque immobile corpus
" Dat fluvio, et *pedibus* tacitas *eremigat* undas."

It is remarkable, that Dr. Farmer ſhould have cloſed the quotation from Donne, without noticing the words which follow thoſe with which he ends: " It mov'd *with ſtate*." I may alſo add from Herrick's *Poems*, 1648, p. 375,

" May all clean Nimphs, and curious water-Dames,
" With *ſwan-like ſtate*, flote up and down thy ſtreams."

TODD.

Ver. 443. ——— *the* creſted cock] *Criſtatus ales*, Ovid, *Faſt.* i. 455, as Dr. Newton has obſerved. Hence alſo he is called, in Sylveſter's *Du Bartas*, " the *creſted cock*," p. 70, and, " the *creſted bird*," in Drummond's Poems, ed. 1616. Niccols, in his *Cuckow*, 1607, adorns him with a compound epithet, " the *bloody-creſted cocke*," p. 13. TODD.

Ver. 445. ——— *colour'd with the florid hue*
Of rainbows and ſtarry eyes.] So the peacock is deſcribed by Sylveſter, *Du Bart.* p. 109.

" Wheeling his *ſtarry* train, in pomp diſplayes
" His glorious *eyes* to Phœbus, &c." TODD.

Let the Earth bring forth ſoul living in her kind,
Cattle, and creeping things, and beaſt of the Earth,
Each in their kind. The Earth obey'd, and ſtraight
Opening her fertile womb teem'd at a birth
Innumerous living creatures, perfect forms,
Limb'd and full grown: Out of the ground up roſe,
As from his lair, the wild beaſt where he wons
In foreſt wild, in thicket, brake, or den;

Ver. 451. ——— ſoul *living*] By a manifeſt errour of the preſs it had been printed in Milton's own edition, "*fowl* living;" and the errour was continued in all ſucceeding editions, till Dr. Bentley pointed it out, and Dr. Newton admitted his alteration into the text. The ſacred text, as well as the poet's former uſe of the phraſe, v. 388, and v. 392, juſtify the emendation: for, as Dr. Newton adds, what is rendered "the living *creature*," Gen. i. 24, is, in the Hebrew, "living *ſoul*," which Milton uſually follows rather than our tranſlation. TODD.

Ver. 452. *Cattle, and creeping* things,] Dr. Newton agrees with Dr. Bentley, in believing *things* to be another errour of the preſs, and in propoſing to read *thing*, agreeably to *Gen.* i. 24. "Let the earth bring forth the living creature after his kind, cattle, and creeping *thing*."—But Milton, I think, may be here defended: He might have choſen to follow the Tranſlators of *Eſdras*, book ii. ch. vi. 53. "Upon the ſixth day thou gaveſt commandment unto the earth, that before thee it ſhould bring forth beaſts, cattle, and *creeping things*." TODD.

Ver. 457. *As from his* lair,] *Lair*, or *layer*, an old Saxon word, ſignifying a *bed*. The uſe of this word is ſtill kept up among us, as when we call the different *ſtrata* or *beds* of earth, ſome of clay, ſome of chalk, ſome of ſtone, *lairs*. NEWTON.

Ibid. ——— wons] *Frequents*, or *dwells*, from the German *wonen*. It occurs often in our old poets. Thus, in Fairfax's *Taſſo*, B. xvi. ſt. 67.

"A thouſand devils in Limbo deep that *wonne*." TODD.

Among the trees in pairs they roſe, they walk'd:
The cattle in the fields and meadows green:
Thoſe rare and ſolitary, theſe in flocks
Paſturing at once, and in broad herds upſprung.
The graſſy clods now calv'd; now half appear'd
The tawny lion, pawing to get free
His hinder parts, then ſprings as broke from bonds,
And rampant ſhakes his brinded mane; the ounce,

Ver. 461. Thoſe *rare and ſolitary*, theſe *&c.*] *Thoſe*, that is, the wild beaſts mentioned in v. 457: *Theſe*, the tame, the *cattle*. And it is a very ſingular act of Providence that there are ſo few of the former ſort, and ſo many of the latter for the uſe and ſervice of man. NEWTON.

Ver. 462. ——————— broad *herds*] This will ſound a little ſtrange to the ear of an Engliſh reader, who muſt therefore be told that he follows Homer literally, *Iliad* xi. 678.

————αἰπόλια ΠΛΑΤΕ' αἰγῶν.

Virgil has a *long* herd, *Æn.* i. 186.

———" et *longum* per valles paſcitur agmen."

RICHARDSON.

Ver. 463. *The graſſy clods now* calv'd;] Dr. Bentley quarrels with this expreſſion, and ſays, that *calv'd* is a metaphor very heroical, eſpecially for wild beaſts! But, as Dr. Pearce juſtly obſerves, to *calve*, from the Belgick word *kalven*, ſignifies to bring forth: It is a general word, and does not relate to cows only; for *hinds* are ſaid to *calve*, in *Job* xxxix. 1, and *Pſalm* xxix. 9. Addiſon particularly commends this metaphor: And the whole deſcription of the beaſts riſing out of the earth, is certainly not only worthy of the genius of Milton, but may be eſteemed a ſhining part of the poem. He ſuppoſes the beaſts to riſe out of the earth, *in perfect forms, limb'd and full grown*, as Raphael had painted this ſubject before in the Vatican; and he deſcribes their manner of riſing in figures and attitudes, and in numbers too, ſuited to their various natures. NEWTON.

The libbard, and the tiger, as the mole
Riſing, the crumbled earth above them threw
In hillocks: The ſwift ſtag from under ground
Bore up his branching head: Scarce from his mould
Behemoth biggeſt born of earth upheav'd
His vaſtneſs: Fleec'd the flocks and bleating roſe,
As plants: Ambiguous between ſea and land
The river-horſe, and ſcaly crocodile.

Ver. 467. *The* libbard,] So the *leopard* was called in Milton's time. See the *City Match*, 1639, A. iv. S. v. Chaucer and Spenſer alſo employ the ſame word. TODD.

Ver. 468. —— *the* crumbled *earth* &c.] Pope ſeems to have remembered this paſſage, in his tranſlation of the *Iliad*, B. ii. 371.

" The altars heav'd; and from the *crumbling* ground
" A mighty dragon ſhot, &c."

The deſcription of the beaſts here riſing out of the earth, is alſo one of the few paſſages, as Dr. Warton obſerves, which Pope has ever quoted from Milton with approbation. See Pope's 12th Letter to Blount, Warton's edit. vol. viii. p. 31. TODD.

Ver. 471. *Behemoth*] Behemoth and Leviathan are two creatures, deſcribed in the book of *Job*; and, formerly, the generality of interpreters underſtood by them the *elephant* and the *whale*: But the learned Bochart, and other later criticks, have endeavoured to ſhow that *behemoth* is the *river-horſe*, and *leviathan* the *crocodile*. It ſeems as if Milton was of the former opinion, by mentioning *leviathan* among the fiſhes, and " *the river-horſe, and ſcaly crocodile*," v. 474, as diſtinct from *behemoth* and *leviathan*; and there is ſurely authority ſufficient to juſtify a poet. NEWTON.

The *behemoth* and *leviathan* are particularly mentioned in the account of the Creation, 11 *Eſdras* vi. 49, &c; to which chapter I have before referred the reader in the notes on v. 317 and v. 452. The *behemoth* is a marginal reading, as he is called in the text *enoch*. TODD.

At once came forth whatever creeps the ground,
Inſect or worm: thoſe wav'd their limber fans
For wings, and ſmalleſt lineaments exact
In all the liveries deck'd of ſummer's pride
With ſpots of gold and purple, azure and green:
Theſe, as a line, their long dimenſion drew,
Streaking the ground with ſinuous trace; not all
Minims of nature; ſome of ſerpent-kind,

Ver. 478. *In all the liveries* deck'd *of* ſummer's pride] *Deck'd* is a verb here, and not a participle: "And *deck'd* their ſmalleſt lineaments exact in all the liveries &c." NEWTON.

There is ſome reſemblance of expreſſion in this line to a beautiful paſſage in Beaumont and Fletcher's *Lover's Progreſs*, A. iv. S. i.

"I'll gather all the *pride of ſpring* to *deck* him;
"Woodbines ſhall grow &c." TODD.

Ver. 482. Minims] This word *minims* is formed from the adjective *minima*, and in alluſion to the Vulgar Latin of *Prov.* xxx. 24. "Quatuor iſta ſunt *minima* terræ." The word was in uſe before for an order of friars, *Minim*, [the leaſt of all] *minimi*, ſo called from affected humility. NEWTON.

Ibid. ——— *ſome of* ſerpent-*kind*,
Wonderous in length and corpulence, involv'd
Their ſnaky *folds, and* added wings.] *Snaky*, ſays Dr. Bentley, is mere tautology, that is, *ſerpents* involved *ſerpentine* folds. But is not a *ſerpent* a more general word than *ſnake?* Does it not include all the creeping kind, at leaſt ſeveral animals that are not *ſnakes*, nor have *ſnaky folds?* If ſo, then the epithet *ſnaky* is no tautology. But what is *added wings*, ſays the doctor? It means, had wings added to their long and corpulent bodies. Scarcely any thing is more common in poetry, than to ſpeak after this manner, which repreſents the creature as doing that which is done to it. So, in B. ix. 515, a ſhip is ſaid to *ſteer* and *ſhift her ſail.* So, in Virgil's *Georg.* ii. 535, it is ſaid of the city of Rome,

"Septémque una ſibi muro circumdedit arces."

Wonderous in length and corpulence, involv'd
Their ſnaky folds, and added wings. Firſt crept
The parſimonious emmet, provident
Of future; in ſmall room large heart enclos'd;
Pattern of juſt equality perhaps

Did the city itſelf build the wall? No, but it had the wall built round its ſeven hills. If Milton afterwards, in v. 495, mentions the *ſerpent* again, he mentions a particular ſpecies of the ſerpent-kind; and with a plain view to make Adam more mindful of that animal which was to work his ruin and deſtruction. PEARCE.

Ver. 485. ——————————— *provident*
Of future; in ſmall room large heart enclos'd;] The former part from Horace, *Sat.* I. i. 35.

——" haud ignara ac non incauta futuri."

And the latter from Virgil, of the bee, *Georg.* iv. 83.

" Ingentes animos anguſto in pectore verſant." NEWTON.

Ver. 487. *Pattern of juſt equality*] We ſee that Milton, upon occaſion, diſcovers his principles of government. He enlarges upon the ſame thought in his *Ready Way to eſtabliſh a free Commonwealth*, Prose-W. i. 591. " *Go to the ant, thou ſluggard*, ſaith Solomon, which having no prince, ruler, or lord, provides her meat in the ſummer, and gathers her food in the harveſt: which evidently ſhows us, that they, who think the nation undone without a King, have not ſo much true ſpirit and underſtanding as a Piſmire: Neither are theſe diligent creatures hence concluded to live in lawleſs anarchy, or that commended, but are ſet the examples, to imprudent and ungoverned men, of a frugal and ſelf-governing democracy or commonwealth; ſafer, and more thriving, in the joint *providence* and counſel of many *induſtrious equals*, than under the ſingle domination of one imperious lord." He here adds *perhaps hereafter*, as he had no hopes of it at that time. He commends the ants or emmets for living in a republick, as the bees are ſaid to live under a monarchy. NEWTON.

Dr. Newton, in his *Life* of the poet, has obſerved, that one day Sir Robert Howard, who was a friend to Milton, as well as to the liberties of his country, and was one of his conſtant viſitors to

Hereafter, join'd in her popular tribes
Of commonalty: Swarming next appear'd
The female bee, that feeds her huſband drone
Deliciouſly, and builds her waxen cells
With honey ſtor'd: The reſt are numberleſs,
And thou their natures know'ſt, and gav'ſt them names,

the laſt, inquired of him how he came to ſide with the *Republicans*. Milton anſwered among other reaſons, "becauſe *theirs was the moſt frugal* government; for the trappings of a monarchy might ſet up an ordinary commonwealth." It has been juſtly remarked, however, by a vigorous and learned writer, that Milton knew not the hiſtory of his own commonwealth: He knew not, that it had been expenſive to the nation, beyond all the expenſiveneſs of Royalty for ſix ages before. See Whitaker's *Real Origin of Government*, edit. 1795, p. 38. TODD.

Ver. 490. *The* female *bee, that feeds her huſband* drone
Deliciouſly,] The *drone*, ſays Dr. Bentley, is not the bee's huſband: And, that bees are all *females*, ſeems an idle and idiotical notion, againſt the courſe and rule of nature. But, however that be, both thoſe opinions had been ſtrenuouſly maintained by Mr. Charles Butler in the fourth chapter of his curious treatiſe upon bees, entitled *The Feminine Monarchie*, printed in 1634: And it ſeems to have been the prevailing doctrine in Milton's days. PEARCE.

There has been publiſhed in French a natural hiſtory of bees, *Hiſtoire naturelle des Abeilles*, &c. Paris, 1744; wherein the curious author ſays, that in a hive there is commonly one queen, and perhaps a thouſand males called *drones*, and near twenty thouſand working bees of no ſex that can be diſtinguiſhed. The *drones* or *huſbands of this queen* live idly and luxuriouſly upon the fineſt honey; whereas the common bees live in great meaſure upon wax; and the queen herſelf will condeſcend to wait upon the drones, and bring them honey: and ſo, as Milton expreſſes it, *feeds her huſband drone deliciouſly*. NEWTON.

Needleſs to thee repeated; nor unknown
The ſerpent, ſubtleſt beaſt of all the field,
Of huge extent ſometimes, with brazen eyes
And hairy mane terrifick, though to thee
Not noxious, but obedient at thy call.

Now Heaven in all her glory ſhone, and roll'd
Her motions, as the great firſt Mover's hand
Firſt wheel'd their courſe: Earth in her rich attire
Conſummate lovely ſmil'd; air, water, earth,
By fowl, fiſh, beaſt, was flown, was ſwum, was walk'd,
Frequent; and of the ſixth day yet remain'd:
There wanted yet the maſter-work, the end

Ver. 496. *Of huge extent ſometimes, with brazen eyes*
And hairy mane terrifick,] Such is the Norwegian ſerpent, deſcribed by Olaus Magnus, lib. xxi. cap. xxvii. "A collo deinceps *dependentes pilos* cubitalis longitudinis habet, ſquamáſque acutas, atro colore, et *flammeos oculos rutilantes.*" Virgil, as doctor Newton obſerves, attributes a *mane* to ſerpents, *Æn.* ii. 206. TODD.

Ver. 499. ——————— *and roll'd*
Her motions, *as the great* firſt Mover's *hand*
Firſt wheel'd their courſe:] So, in *The firſt part of the Tragicall raigne of Selimus*, 4to. 1594.

———"Oh! thou ſupreme Architect of all,
"*Firſt Mouer* of thoſe tenfold chriſtall *orbes*,
"Where all thoſe *mouing* and *vnmouing eyes*
"Behold thy goodneſſe euerlaſtingly."

See alſo Spenſer's *Hymne of Heavenly Beautie*, ſt. 11. TODD.

Ver. 505. *There wanted yet the maſter-work*, &c.] The author here remembered and copied Ovid, *Met.* i. 76.

"Sanctius his animal, mentiſque capacius altæ,
"Deerat adhuc, et quod dominari in cætera poſſet.—

Of all yet done; a creature, who, not prone
And brute as other creatures, but endued
With ſanctity of reaſon, might erect

" Finxit in effigiem moderantûm cuncta Deorum.
" Pronáque cùm ſpectent animalia cætera terram,
" Os homini ſublime dedit; cœlúmque tueri
" Juſſit, et erectos ad ſidera tollere vultus." NEWTON.

See Plato's *Timæus:* Τῷ δὲ μήπω τὰ πάντα ζῶα ἐντὸς αὐτοῦ γεγενημένα περιειληφέναι, ταύτῃ ἔτι εἶχεν ἀνομοίως. Τοῦτο δὴ τὸ καταλοιπὸν ἀπειργάζετο αὐτοῦ πρὸς τὴν τοῦ παραδείγματος ἀποτυπούμενος φύσιν. Opp. edit. Serran. tom. iii. 39. TODD.

Ver. 506. ——— *a creature, who, not* prone
And brute as other creatures,] *Prone,* ſays Dr. Bentley, barely put, does not expreſs what Milton aimed at from Ovid,

" *Pronáque* cùm ſpectent animalia cætera terram."

It is true, that Ovid ſays more than *prone:* But Milton, who was perfectly ſkilled in the force of Latin words, knew that *pronus* in Latin ſufficiently expreſſed what Ovid, through a redundancy of ſtyle, had expreſſed by two more words, *ſpectent terram.* Any good Latin dictionary will furniſh the reader with examples of *pronus* uſed in this ſenſe without any additional word: and Milton himſelf uſes it ſo again in B. viii. 433. But why, *as other creatures?* ſays the doctor, when the Angels are *creatures* neither *prone,* nor *brute.* But do not Ovid's *animalia cætera,* and Cicero's *cæteras animantes* in his De Leg. lib. i. warrant Milton's ſaying *as other creatures?* Thoſe *other creatures* can be none but ſuch as Raphael had been deſcribing the creation of; and therefore Angels are excluded ſufficiently from being underſtood here. PEARCE.

And Milton, I ſuppoſe, made uſe of the word *creatures,* as *creature* went before; *a creature not as other creatures.*

NEWTON.

Ver. 508. *With ſanctity of reaſon,*] What does *of* do here? ſays Dr. Bentley: He would have us read " With ſanctity *and* reaſon." Ovid's words are theſe,

His ſtature, and upright with front ſerene
Govern the reſt, ſelf-knowing; and from thence
Magnanimous to correſpond with Heaven,
But grateful to acknowledge whence his good
Deſcends, thither with heart, and voice, and eyes
Directed in devotion, to adore
And worſhip God Supreme, who made him chief
Of all his works: therefore the Omnipotent
Eternal Father (for where is not he
Preſent?) thus to his Son audibly ſpake.
Let us make now Man in our image, Man
In our ſimilitude, and let them rule
Over the fiſh and fowl of ſea and air,
Beaſt of the field, and over all the Earth,

" Sanctius his animal, mentíſque capacius altæ."

And this verſe Milton had in mind, no doubt. But, inſtead of merely copying from it, he has improved it, by expreſſing Ovid's meaning in clearer and fewer words; for, in Ovid, the *ſanctity* of the creature conſiſts in its having *reaſon*, and this Milton better expreſſes by *ſanctity* OF *reaſon*. PEARCE.

Sanctity of reaſon is the ſame as *holy reaſon:* Thus *purity of love, greatneſs of ſpirit*, &c. But ſanctity *of* reaſon is ſtill more proper, becauſe ſanctity is the effect of reaſon, and of reaſon only (I ſpeak of an unaſſiſted ſtate); for it is this that ſeparates and ſets us apart from the reſt of the creation, and therefore ſanctity *belongs to* reaſon, or is *of it*. STILLINGFLEET.

Ver. 519. *Let us make now Man in our image*, &c.] The author keeps cloſely to Scripture in his account of the formation of Man, as well as of the other creatures. See *Gen.* i. 26, 27, 28. There are ſcarcely any alterations, but what were requiſite for the verſe, or were occaſioned by the change of the perſon, as the Angel is ſpeaking to Adam. And what additions are made, are plainly of the ſame original. See *Gen.* ii. 7. NEWTON.

And every creeping thing that creeps the ground.
This ſaid, he form'd thee, Adam, thee, O Man,
Duſt of the ground, and in thy noſtrils breath'd
The breath of life; in his own image he
Created thee, in the image of God
Expreſs; and thou becam'ſt a living ſoul.
Male he created thee; but thy conſort
Female, for race; then bleſs'd mankind, and ſaid,
Be fruitful, multiply, and fill the Earth;
Subdue it, and throughout dominion hold
Over fiſh of the ſea, and fowl of the air,
And every living thing that moves on the Earth.
Wherever thus created, for no place
Is yet diſtinct by name, thence, as thou know'ſt,

Ver. 535. *Wherever thus created*, &c.] The ſacred text ſays, that "the Lord God planted a garden eaſtward in Eden; and *there he put* the Man whom he had formed," *Gen.* ii. 8. And afterwards, "The Lord God *took the Man and put him into the garden of Eden*, to dreſs it and to keep it," v. 15. This ſeems to imply that Man was created in ſome other place, and was afterwards brought into the garden of Eden; and therefore Milton ſays,

"Wherever-thus created, for no place
"Is yet diſtinct by name, thence, as thou know'ſt,
"He brought thee into this delicious grove,
"This garden, &c. NEWTON.

Here Milton might allude, by the expreſſion "He *brought* thee," to II *Eſdras*, iii. 6, where the writer is addreſſing God on the ſubject of Adam's creation: "And Thou *leddeſt* him into Paradiſe, which thy right hand had planted." TODD.

Ver. 536. ———— *thence, as thou know'ſt,*] Before theſe words Tickell has placed improperly a full ſtop; and only a comma after v. 534, where there ought to be a full ſtop. He has

He brought thee into this delicious grove,
This garden, planted with the trees of God,
Delectable both to behold and taſte;
And freely all their pleaſant fruit for food
Gave thee; all ſorts are here that all the Earth yields,
Variety without end; but of the tree,
Which, taſted, works knowledge of good and evil,
Thou may'ſt not; in the day thou eat'ſt, thou dieſt;
Death is the penalty impos'd; beware,
And govern well thy appetite; leſt Sin
Surpriſe thee, and her black attendant Death.
Here finiſh'd he, and all that he had made
View'd, and behold all was entirely good;

been followed in this corrupt punctuation by Fenton, and Dr. Bentley. Dr. Newton reſtored the pointing of Milton's own editions, and obſerved that the conſtruction is, "Wherever thus created, thence he brought thee &c." TODD.

Ver. 548. *Here finiſh'd he, and all that he had made View'd,*] The pauſe is very remarkable, and admirably expreſſes the Creator ſurveying and contemplating his work,

——— "and behold all was entirely good;
"So even and morn accompliſh'd the ſixth day."

He finiſhes the account of the creation in the ſame manner as Moſes, *Gen.* i. 31. NEWTON.

It is probable that he had alſo Plato in view, who repreſents the Creator ſurveying his great work, and delighted, as Milton expreſſes it, with its anſwering his great idea: Ὡς δὲ καθέν τε αὐτὸ καὶ ζῶν ἐνενόησε τῶν ἀϊδίων θεῶν γεγονὸς ἄγαλμα ὁ γεννήσας πατὴρ, ἠγάσθη τε, καὶ εὐφρανθείς, ἔτι δὴ μᾶλλον ὁμοιον πρὸς τὸ παράδειγμα ἐπενόησεν ἐπεργάσασθαι, Opp. edit. Serran. tom. iii. 37. TODD.

So even and morn accompliſh'd the ſixth day:
Yet nót till the Creator from his work
Deſiſting, though unwearied, up return'd,
Up to the Heaven of Heavens, his high abode;
Thence to behold this new created world,
The addition of his empire, how it ſhow'd
In proſpect from his throne, how good, how fair,
Anſwering his great idea. Up he rode

Ver. 557. *Anſwering his great idea.*] The learned Harris, in his *Hermes*, aſks, "What do we mean by the term *Mind?* We mean ſomething, which, when it acts, knows what it is going to do; ſomething ſtored with Ideas of its intended Works, agreeably to which Ideas thoſe Works are faſhioned." He then obſerves, in an additional note, "that upon theſe principles Nicomachus, in his *Arithmetick*, p. 7, calls the Supreme Being an Artiſt—ἐν τῇ τοῦ τεχνίτου θεοῦ διανοίᾳ. Where Philoponus, in his manuſcript comment, obſerves as follows: Τεχνίτην φησὶ τὸν Θεὸν ὡς πάντων τὰς πρώτας αἰτίας καὶ τοὺς λόγους αὐτῶν ἔχοντα. *He calls God an Artiſt, as poſſeſſing within himſelf the firſt Cauſes of all things, and their Reaſons or Proportions.* Soon after, ſpeaking of thoſe ſketches, after which painters work and finiſh their pictures, he ſubjoins—ὥσπερ οὖν ἡμεῖς, εἰς τὰ τοιαῦτα σκιαγραφήματα βλέποντες, ποιοῦμεν τόδε τι, οὕτω καὶ ὁ δημιουργὸς, πρὸς ἐκεῖνα ἀποβλέπων, τὰ τῇδε πάντα κεκόσμηκεν· ἀλλ' ἰστέον, ὅτι τὰ μὲν τῇδε σκιαγραφήματα ἀτελῆ εἰσιν, ἐκεῖνοι δὲ οἱ ἐν τῷ Θεῷ λόγοι ἀρχέτυποι καὶ παντέλειοί εἰσιν. *As therefore we, looking upon ſuch ſketches as theſe, make ſuch and ſuch particular things, ſo alſo the Creator, looking at thoſe ſketches of his, hath formed, and adorned with beauty, all things here below. We muſt remember, however, that the ſketches here are imperfect: but that the others, thoſe* REASONS *or proportions, which exiſt in* GOD, *are* ARCHETYPAL, *and* ALL-PERFECT. It is according to this Philoſophy, that Milton repreſents God, after he had created this viſible world, contemplating

——— ——"how it ſhow'd
"In proſpect from his throne, how good, how fair,
"*Anſwering his great idea.*" TODD.

Follow'd with acclamation, and the ſound
Symphonious of ten thouſand harps, that tun'd
Angelick harmonies: The earth, the air
Reſounded, (thou remember'ſt, for thou heardſt,)
The heavens and all the conſtellations rung,
The planets in their ſtation liſtening ſtood,
While the bright pomp aſcended jubilant.
Open, ye everlaſting gates! they ſung,
Open, ye Heavens! your living doors; let in
The great Creator from his work return'd
Magnificent, his ſix days work, a World;
Open, and henceforth oft; for God will deign
To viſit oft the dwellings of juſt men,
Delighted; and with frequent intercourſe
Thither will ſend his winged meſſengers
On errands of ſupernal grace. So ſung
The glorious train aſcending: He through Heaven,
That open'd wide her blazing portals, led
To God's eternal houſe direct the way;

Ver. 563. ——— *in their* ſtation] The *ſtation* of a planet is a term of art, when the planet appears neither to go backwards nor forwards, but to ſtand ſtill and keep the ſame place in its orbit. NEWTON.

Ver. 565. *Open, ye everlaſting gates!* &c.] *Pſalm*, xxiv. 7. "Lift up your heads, O ye gates, and be ye lifted up, ye everlaſting doors; and the King of glory ſhall come in." This hymn was ſung when the ark of God was carried up into the ſanctuary on Mount Sion, and is underſtood as a prophecy of our Saviour's Aſcenſion into Heaven; and therefore is fitly applied by our author to the ſame Divine Perſon's aſcending thither, after he had created the world. NEWTON.

A broad and ample road, whoſe duſt is gold
And pavement ſtars, as ſtars to thee appear,
Seen in the galaxy, that milky way,
Which nightly, as a circling zone, thou ſeeſt
Powder'd with ſtars. And now on Earth the
ſeventh

Ver. 577. ——————— *whoſe* duſt *is* gold
And pavement ſtars,] Giles Fletcher thus deſcribes the holy city, in his *Chriſt's Triumph over Death:*

" Her ſtreets, inſtead of ſtones, the *ſtars* did *pave*,
" And little *pearls* for *duſt* it ſeem'd to have."

And ſee *Partheneia Sacra*, edit. 1633, p. 81. " The Heauens are the glorious pallace of the Souereigne Creatour of al things; the purple canopie of the earth, *powdred* over and beſet with ſiluer-oes; or rather an azure vault enameld al with diamants, that ſparckle where they are. And, for that there is a loft aboue this ſeeling, they make a *paviment* likewiſe for the Intelligences and Angelical Spirits, *ſtrewed*, as become ſuch inhabitants, *with ſtarres*." In Giuſtiniano's deſcription of the palace of the Sun, the phraſe *ſtellati pauimenti* occurs, *Canzon.* 1620, p. 217. And, in Holiday's Marriages of the Arts, we have " the azure *pauement* of the *ſtars*," A. iii. S. i. ed. 1618. Compare P. L. B. iv. 975. " The road of Heaven *ſtar-pav'd*." TODD.

Ver. 581. Powder'd with ſtars.] So, in Sylveſter's *Du Bart.* edit. 1621, p. 76, of the firmament:

" *Poudred with ſtars* ſtreaming with glorious light."

And in Drummond's *Poems*, edit. 1616.

" And joy'ſt to look down to the azur'd bars
" Of heauen, *powder'd* with troops of ſtreaming *ſtars*."

From theſe inſtances, and from ſeveral uſages of it in proſe works of the ſame period, as in Boccace's *Decameron* Engliſhed, 1620, p. 150, *Partheneia Sacra*, p. 6, p. 81, &c. The expreſſion ſeems to have been common. The word *powder'd* is a term in heraldry, and ſignifies *ſtrow'd* or *ſprinkled*. Thus, in Legh's *Acce-*

Evening aroſe in Eden, for the ſun
Was ſet, and twilight from the eaſt came on,
Forerunning night; when at the holy mount
Of Heaven's high-ſeated top, the imperial throne
Of Godhead, fix'd for ever firm and ſure,
The Filial Power arriv'd, and ſat him down
With his great Father; for he alſo went
Inviſible, yet ſtaid, (ſuch privilege
Hath Omnipreſence) and the work ordain'd,
Author and End of all things; and, from work
Now reſting, bleſs'd and hallow'd the ſeventh day,
As reſting on that day from all his work,
But not in ſilence holy kept: the harp
Had work and reſted not; the ſolemn pipe,
And dulcimer, all organs of ſweet ſtop,
All ſounds on fret by ſtring or golden wire,

dens of Armorye, 1576, fol. 133, b. "A chemiſe blanke, *powdred* and ſpotted with mullets ſable." And, in Bolton's *Elements of Armories*, 4to. 1610, p. 175. "The choyce ſkinnes onely were by thoſe Germanes *pouldred* with ſpots." The word is repeatedly ſpelt *pouldred* in this latter book; and Mr. Warton, in his *Obſervations on Spenſer*, remarks, that it is rightly ſo ſpelt in Spenſer, according to the etymology to which Skinner conjectures it to belong, viz. "a *pulvere*, conſpergo *pulvere*." However, ſee the word *poudratus* in Du Cange. TODD.

Ver. 593. *As reſting on that day from all his work,*] The reaſon aſſigned by Moſes, and almoſt in the very words, *Gen.* ii. 2, 3. NEWTON.

Ver. 597. *All ſounds on* fret *by ſtring or golden wire,*] On the finger-board of a baſs-viol, for inſtance, are diviſions athwart, by which the ſound is regulated and varied: Theſe diviſions are called *frets*. RICHARDSON.

Temper'd ſoft tunings, intermix'd with voice
Choral or uniſon: of incenſe clouds,
Fuming from golden cenſers, hid the mount.
Creation and the ſix days acts they ſung:
Great are thy works, Jehovah! infinite
Thy power! what thought can meaſure thee, or tongue
Relate thee! Greater now in thy return

Ver. 598. Temper'd *ſoft* tunings, &c.] So, in Diodati's tranſlation of the laſt *Pſalm:*

"Gl' organi, e gl' arpicordi,
"*Tempriu*' i lor accordi
"Con voſtre note armonioſe, e dive."

See alſo Spenſer's *Shep. Cal.* June, v. 7.

——————————— "byrdes of every kinde
"To the waters fall their *tunes attemper* right." TODD.

Ver. 599. ——————— *of* incenſe *clouds,*
Fuming from golden cenſers, *hid the mount.*] The incenſe fuming from golden cenſers, ſeems to be founded on *Rev.* viii. 3, 4. Milton had alſo ſeen their manner of *incenſing* in the churches abroad, and ſeems to have approved ſomething of it, by transferring it to Heaven. NEWTON.

Compare Herrick's addreſs to God, *Noble Numbers*, 1647, p. 36.

"With *golden cenſers,* and with *incenſe,* here,
"Before thy virgin-altar I appeare."

And it ſeems from his *Circumciſion-Song*, ſet by Henry Lawes, and ſung before King Charles the Firſt at Whitehall, that the cuſtom of *incenſing* was then obſerved in England. TODD.

Ver. 602. *Great are thy works, Jehovah!* &c.] Milton is generally truly orthodox. In this hymn the Angels intimate the unity of the Son with the Father, ſinging to both as one God, Jehovah. NEWTON.

Than from the giant Angels: Thee that day
Thy thunders magnified; but to create
Is greater than created to deſtroy.
Who can impair thee, Mighty King, or bound
Thy empire! Eaſily the proud attempt
Of Spirits apoſtate, and their counſels vain,

Ver. 605. ——— *the* giant *Angels:*] Dr. Bentley reads "the *rebel* Angels," thinking that the word *giant* inſinuates as if this was as fabulous as that of Jove. But the word inſinuates no ſuch thing: It is uſed, not to expreſs the ſtature and ſize of the Angels, but that diſpoſition of mind, which is always aſcribed to giants, namely, a proud, fierce, and aſpiring, temper. And this the Hebrew word *gibbor* ſignifies, which is rendered a *giant* in Scripture. PEARCE.

Dr. Pearce's conſtruction of the word *giant*, as if it meant only *fierce*, *proud*, and *aſpiring*, is, in my opinion, a little forced: Nor yet do I think that there is any reaſon to change it into *rebel*, as Dr. Bentley would have it. Milton, I doubt not, intended to allude to Heſiod's giant war; but I do not ſee with Dr. Bentley, that therefore he muſt inſinuate that this relation is as fabulous as that. He probably deſigned, by this expreſſion, to hint his opinion, that the fictions of the Greek poets owed their riſe to ſome uncertain clouded tradition of this real event, and their giants were, if they had underſtood the ſtory right, his fallen Angels. THYER.

I do not agree, that Dr. Pearce's conſtruction of the word *giant* is forced. For thus, in Shakſpear's *K. Hen.* viii. A. i, S. ii. Buckingham is called "a *giant* traitor," that is, as he is afterwards called, "a traitor *to the height*," a *moſt aſpiring* traitor. But Milton's reading may be alſo defended and explained by the expreſſion, which almoſt immediately follows;

——— "the proud attempt
"Of Spirits *apoſtate*,"—

apoſtate being the marginal reading in the Latin verſion of the Bible, for the term *giants*, Gen. vi. 4. TODD.

Thou haſt repell'd; while impiouſly they thought
Thee to diminiſh, and from thee withdraw
The number of thy worſhippers. Who ſeeks
To leſſen thee, againſt his purpoſe ſerves
To manifeſt the more thy might: his evil
Thou uſeſt, and from thence creat'ſt more good.
Witneſs this new-made world, another Heaven
From Heaven-gate not far, founded in view
On the clear hyaline, the glaſſy ſea;
Of amplitude almoſt immenſe, with ſtars
Numerous, and every ſtar perhaps a world
Of deſtin'd habitation; but thou know'ſt
Their ſeaſons: among theſe the ſeat of Men,
Earth, with her nether ocean circumfus'd,
Their pleaſant dwelling-place. Thrice happy Men,
And ſons of Men, whom God hath thus advanc'd!
Created in his image, there to dwell
And worſhip him; and in reward to rule

Ver. 619. *On the clear* hyaline,] This word is expreſſed from the Greek ὑαλὼν, and is immediately tranſlated *the glaſſy ſea*. For Milton, when he uſes Greek words, ſometimes gives the Engliſh with them, as in ſpeaking of the rivers of Hell, B. ii. 577, &c. And ſo *the galaxy* he immediately tranſlates *that milky way*. The *glaſſy ſea* is the ſame as the *cryſtalline ocean*, v. 271. See *Rev.* iv. 6. NEWTON.

Ver. 624. *Earth, with her nether ocean*] To diſtinguiſh it from the cryſtalline ocean, the waters above the firmament. NEWTON.

Ver. 628. ——— *and in reward to rule* &c.] See

Over his works, on earth, in ſea, or air,
And multiply a race of worſhippers
Holy and juſt: Thrice happy, if they know
Their happineſs, and perſevere upright!
So ſung they, and the empyréan rung
With halleluiahs: Thus was ſabbath kept.
And thy requeſt think now fulfill'd, that aſk'd
How firſt this world and face of things began,
And what before thy memory was done
From the beginning; that poſterity,
Inform'd by thee, might know: If elſe thou ſeek'ſt
Aught, not ſurpaſſing human meaſure, ſay.

Pſalm viii. 6, 7, 8. "Thou madeſt him to have dominion over the works of thy hands, &c." GILLIES.

Ver. 631. ——— *Thrice happy, if they know*
Their happineſs,] Virgil, *Georg.* ii. 458.
"O fortunatos nimium, ſua ſi bona norint! NEWTON.

THE END OF THE SEVENTH BOOK.

THE

EIGHTH BOOK

OF

PARADISE LOST.

THE ARGUMENT.

Adam inquires concerning celeſtial motions; is doubtfully anſwered, and exhorted to ſearch rather things more worthy of knowledge: Adam aſſents: and, ſtill deſirous to detain Raphael, relates to him what he remembered ſince his own creation; his placing in Paradiſe; his talk with God concerning ſolitude and fit ſociety; his firſt meeting and nuptials with Eve; his diſcourſe with the Angel thereupon; who, after admonitions repeated, departs.

PARADISE LOST.

BOOK VIII.

THE Angel ended, and in Adam's ear
So charming left his voice, that he a while

Ver. 1. *The Angel ended,* &c.] In the firſt edition of this poem in ten books, here was only this line,

" To whom *thus* Adam *gratefully replied.*"

This would have been too abrupt a beginning for a new book; and therefore, in the ſecond edition of the poem in twelve books, when the ſeventh book was divided into two, the author changed this line, and changed it very much for the better, into the four firſt lines as they ſtand at preſent, only preſerving part of this verſe in the laſt of the four,

" Then, as new wak'd, *thus gratefully replied.*"

NEWTON.

Ver. 2. *So charming left his voice,* &c.] Imitated probably from Apollonius, who elegantly deſcribes the effect which the harp and voice of Orpheus had upon the Argonauts. When Orpheus had ended his ſong, they, ſays the poet, intent and bending towards him, ſtill liſtened, and imagined him ſtill ſpeaking, i. 512.

Ἦ, καὶ ὁ μὲν φόρμιγγα σὺν ἀμβροσίῃ σχέθεν αὐδῇ·
Τοί δ' ἄμοτον, λήξαντος, ἔτι προὔχοντο κάρηνα
Πάντες ὁμῶς, ὀρθοῖσιν ἐπ' ὄασιν ἠρεμοέντες
Κηληθμῷ· τοῖόν σφιν ἐνέλλιπε θέλκτιν ἀοιδήν.

The thought was originally Homer's, *Il.* ii. 41.

——————— θείη δὲ μιν ἀμφέχυτ' ὀμφή.

Thought him ſtill ſpeaking, ſtill ſtood fix'd to hear;
Then, as new wak'd, thus gratefully replied.
What thanks ſufficient, or what recompence
Equal, have I to render thee, divine
Hiſtorian, who thus largely haſt allay'd
The thirſt I had of knowledge, and vouchſaf'd

Lucian, *Somn.* Ὅτι γῶν——ἡ φωνὴ τῶν ἀκούσεντων ἔναυλος. And Socrates in Plato's *Crito:* Καὶ ἐν ἐμοὶ αὐτῃ ἡ ἠχὴ τέτων τῶν λόγων βομβεῖ, καὶ ποιεῖ μὲ δύνασθαι τῶν ἄλλων ἀκούειν. JORTIN.

Lord Monboddo is of opinion, that there is an alluſion here to a very fine paſſage in the *Protagoras* of Plato; where Socrates deſcribes the effect that Protagoras's diſcourſe had upon him, in ſimilar terms to thoſe with which Adam deſcribes the effect of the Angel's ſpeech: Πρωταλόρας μὲν τοσαῦτα καὶ τοιαῦτα ἐπιδειξάμενος ἀπεπαυσατο τῦ λόγυ· καὶ ἐγὼ ἐπὶ μὲν πολὺν χρόνον κεκηλημένος, ἔτι πρὸς αὐτὸν ἔσλεπον, ὡς ἐρῶντα τι ἐπιθυμῶν ἀκούειν· ἐπειδὴ δὲ ἠσθόμην ὅτι τῷ ὄνλι πεπαυμένος εἴη, μόγις πως ἐμαυτὸν ὥσπερεὶ συναγείρας, εἶπον, κ. τ. λ. There is a beautiful paſſage alſo in Dante, which Mr. Bowle has likewiſe noticed; where the poet "meets in the milder ſhades of Purgatory" his friend Caſella the muſician, whom "he wooes to ſing;" and, the requeſt being complied with, the raviſhing effect of his Song is thus deſcribed, *Infern.* C. ii. 113.

"Cominciò egli allor, sì dolcemente,
"Che la dolcezza ancor dentro mi ſuona."

Milton had undoubtedly been much pleaſed with this interview between Dante and Caſella, as his *Sonnet to Henry Lawes* evinces; and it might now again preſent itſelf to his mind. See alſo B. ix. 736. And Mr. Warton's note on the Sonnet. TODD.

Ver. 3. ——————— ſtood] *Stood,* from *ſtava,* Italian, *remained, continued;* not that Adam was in a ſtanding poſture; probably he ſat, as at dinner, B. v. 433. 'Tis not his attitude which is here deſcribed, but his great attention.

RICHARDSON.

This friendly condeſcenſion to relate
Things, elſe by me unſearchable; now heard
With wonder, but delight, and, as is due,
With glory áttributed to the high
Creator! Something yet of doubt remains,
Which only thy ſolution can reſolve.
When I behold this goodly frame, this world,
Of Heaven and Earth conſiſting; and compute
Their magnitudes; this Earth, a ſpot, a grain,
An atom, with the firmament compar'd
And all her number'd ſtars, that ſeem to roll

Ver. 12. ——— *áttributed*] It has been uſual, after the deciſion of doctor Newton, to mark the accent on the third ſyllable of this word. But, I am perſuaded, Milton intended to place the ictus on the firſt ſyllable, which I have diſtinguiſhed accordingly. See alſo ver. 565, B. ix. 230, and B. xi. 836. TODD.

Ver. 15. *When I behold* &c.] Milton, after having given ſo noble an idea of the creation of this new world, takes a proper occaſion to ſhow the two great ſyſtems, uſually called the Ptolemaick and the Copernican, one making the earth, the other the ſun, to be the center; and this he does, by introducing Adam propoſing very judiciouſly the difficulties that occur in the firſt, and which was the ſyſtem moſt obvious to him. The reply of the Angel touches on the expedients the Ptolemaicks invented to ſolve thoſe difficulties, and to patch up their ſyſtem; and then intimates that perhaps the ſun is the center, and ſo opens that ſyſtem, and withal the noble improvements of the new philoſophy; not however determining for one or the other: on the contrary he exhorts our progenitor to apply his thoughts rather to what more nearly concerns him, and is within his reach.

RICHARDSON.

Ibid. ——— *this goodly frame,*] So, in *Hamlet*, A. ii. S. ii. "This goodly frame the earth." TODD.

Ver. 19. *And all her* number'd *ſtars,*] Number'd by whom?

Spaces incomprehenſible, (for ſuch
Their diſtance argues, and their ſwift return
Diurnal,) merely to officiate light
Round this opacous Earth, this punctual ſpot,

By the Lord their Creator, and by him alone, Pſal. cxlvii. 4. "*He telleth the number of the ſtars, he calleth them all by their names.*" Aſtronomers alſo tell their number, but it is of that ſmall part only which they ſee and give names to. But neither is this the *number'd* meant in this place. Adam only would ſay they are not a few, but a vaſt number, numerous.

RICHARDSON.

Number'd is the ſame here as *numerous* in B. vii. 621.

NEWTON.

Ver. 19. ——————— *that ſeem to roll*

Spaces *incomprehenſible*,] That is roll *through* ſpaces incomprehenſible: But Dr. Bentley reads *with ſpeed incomprehenſible*; becauſe (as he ſays) their *diſtance* does not argue the ſpaces of the ſtars, one being reciprocal to the other: nor does their *ſwift diurnal nature* argue their ſpaces, but rather againſt them. This is true of the *diſtance*, and the *ſwift diurnal return*, conſidered ſeparately. But it is as true, that, when a body is at a vaſt diſtance, and performs its circuit in a day, both theſe circumſtances, conſidered together, argue that it rolls through ſpaces incomprehenſible. PEARCE.

Ver. 23. ——————— *this* punctual ſpot,] He had called this earth a *ſpot*, v. 17. He calls it here a *punctual ſpot*, a ſpot no bigger than a *point*, compared with the firmament and fixed ſtars. *Punctual* is derived from *punctum*, a point. PEARCE.

So, in *Comus*, he calls the Earth "this dim *ſpot*." It ſeems to have been a common practice thus to liken the earth to a mathematical point; as, in *the Comedie of Old Fortunatus*;

"The world, to the circumference of heauen,
"Is as a ſmall *point* in Geometrie."

And, in Sylveſter's *Du Bart.* 1621, p. 774.

"Earth's but a *point*, &c. TODD.

One day and night; in all her vaſt ſurvey
Uſeleſs beſides; reaſoning I oft admire,
How Nature wiſe and frugal could commit
Such diſproportions, with ſuperfluous hand
So many nobler bodies to create,
Greater ſo manifold, to this one uſe,
For aught appears, and on their orbs impoſe
Such reſtleſs revolution day by day
Repeated; while the ſedentary Earth,
That better might with far leſs compaſs move,
Serv'd by more noble than herſelf, attains
Her end without leaſt motion, and receives,
As tribute, ſuch a ſumleſs journey brought
Of incorporeal ſpeed, her warmth and light;
Speed, to deſcribe whoſe ſwiftneſs number fails.
So ſpake our ſire, and by his countenance ſeem'd
Entering on ſtudious thoughts abſtruſe; which Eve
Perceiving, where ſhe ſat retir'd in ſight,

Ver. 37. *Of incorporeal ſpeed,*] Not that it was truly ſo; it ſignifies only very great ſpeed, ſuch as Spirits might uſe. *Speed almoſt ſpiritual*, as he expreſſes it a little afterwards, ver. 110. NEWTON.

Ver. 38. *Speed, to deſcribe whoſe ſwiftneſs, number fails.*] Pindar, Olymp. Od. ii. 178.

— ἐπει ψαμμος αριθμον περιπεφευγεν. DUNSTER.

Ver. 40. ——————— *which Eve*
Perceiving, &c.] What a lovely picture has the poet here drawn of Eve! As it did not become her to bear a part in the converſation, the modeſtly ſits at a diſtance, but yet within view. She ſtays as long as the Angel and her huſband

With lowlineſs majeſtick from her ſeat,
And grace that won who ſaw to wiſh her ſtay,
Roſe, and went forth among her fruits and flowers,
To viſit how they proſper'd, bud and bloom,
Her nurſery; they at her coming ſprung,

are diſcourſing of things, which it might concern her, and her duty, to know: but when they enter upon abſtruſer points, then ſhe decently retires. This is preſerving the decorum of character: and ſo Cephalus in Plato's *Republick*, and Scævola in Cicero's treatiſe *De Oratore*, ſtay only as long as it was ſuitable for perſons of their character, and are made to withdraw when the diſcourſe was leſs proper for them to hear. Eve's withdrawing is juſter, and more beautiful, than theſe inſtances. She riſes to go forth with lowlineſs, but yet with majeſty and grace. What modeſty and what dignity is here! Ovid ſays of Venus relating a ſtory to her beloved Adonis, *Met.* x. 559.

"Sic ait, ac mediis interſerit oſcula verbis."

But how much more delicate is Milton's expreſſion, and more becoming the chaſte conjugal affection of Eve!

——— "from his lip
"Not words alone pleas'd her."——

Tibullus ſays in praiſe of Sulpicia, IV. ii. 7.

"Illam, quicquid agit, quoquo veſtigia flectit,
"Componit furtim, ſubſequitúrque decor."

But how much further has our author carried the thought! Not only grace, but *a pomp of winning Graces* waited upon her. She is not only graceful, but *Queen* of the Graces, as the Heathens ſuppoſed their Goddeſs of Love to be. NEWTON.

Ver. 46. ——— *they at her coming ſprung*, &c.] The ſame pretty thought Marino applies to his Venus, which probably Milton might have in view, *Adon.* C. iii. ſt. 65.

"L' herbe dal ſole impallidite, e gialle
"Verdeggian tutte, ogni fior s'apre et alza:"

And, touch'd by her fair tendance, gladlier grew.
Yet went ſhe not, as not with ſuch diſcourſe
Delighted, or not capable her ear
Of what was high: ſuch pleaſure ſhe reſerv'd,
Adam relating, ſhe ſole auditreſs;
Her huſband the relater ſhe preferr'd
Before the Angel, and of him to aſk
Choſe rather; he, ſhe knew, would intermix
Grateful digreſſions, and ſolve high diſpute
With conjugal careſſes: from his lip
Not words alone pleas'd her. O! when meet now
Such pairs, in love and mutual honour join'd?
With Goddeſs-like demeanour forth ſhe went,

In the ſame manner alſo ſpeaking of Adonis, C. vi. ſt. 146.

" Tutto al venir d' Adon par che ridenti
" Riveſta il bel giardin novi colori." THYER.

The ſame thought may be found in Apoll. Rhod. i. 1142, and in Taſſo, *Gier. Lib.* C. xviii. ſt. 23. And, in Hawkins's *Apollo Shroving*, 12mo. 1626, p. 54, where Pleaſure is perſonified in a very elegant deſcription:

" The clouds doe from her preſence flye,
" 'Tis ſunſhine where ſhe caſts her eye;
" Wherere ſhe treads on earth below,
" A roſe or lilly up doth grow.
" Her breath a gale of ſpices brings;
" Mute are the Muſes when ſhe ſings." TODD.

Ver. 47. *And, touch'd by her fair tendance, gladlier grew.*] La Sylva de Medrano, p. 120.

" Qualquier planta que toca con lo mano,
" Qualquier arbol floreſce." BOWLE.

Ver. 59. *With Goddeſs-like demeanour forth ſhe went,*
Not unattended;] In the turn of expreſſion in theſe two lines, Milton ſeems to allude to Homer's deſcription of Helen, *Il.* iii. 142.

Not unattended; for on her, as Queen,
A pomp of winning Graces waited ſtill,
And from about her ſhot darts of deſire
Into all eyes, to wiſh her ſtill in ſight.
And Raphael now, to Adam's doubt propos'd,
Benevolent and facile thus replied.

To aſk or ſearch, I blame thee not; for Heaven
Is as the book of God before thee ſet,
Wherein to read his wonderous works, and learn
His ſeaſons, hours, or days, or months, or years:
This to attain, whether Heaven move or Earth,

Ὡρμᾶτ' ἐκ θαλάμοιο, πέρην κατὰ δάκρυ χέουσα·
Οὐκ ὄϊη, ἅμα τῆγε κ. τ. λ. THYER.

Ver. 61. *A* pomp *of* winning Graces] An *attendance*, a *train*, of winning Graces, in the true ſenſe of *pomp*, from the Greek πέμπω. See Mr. Warton's notes, *On the Circumciſion*, v. 10. *Sams. Agon.* v. 1312. The expreſſion of *winning graces* is uſed in P. Hauſted's *Rival Friends*, 1631, A. i. S. v. which Mr. Dunſter alſo notices:

——— "I will addreſs myſelf
"With all the *winning graces* that I have
"To entertain him." TODD.

Ver. 62. *And from about her* ſhot *darts of* deſire] Compare Shakſpeare, *Hamlet*, A. i. S. iii.

"Out of the *ſhot* and danger of *deſire*."

Spenſer ſays that beauty "to the ſoule *darts* amorous *deſyre*," Hymne Beaut. ver. 60. See alſo Greene's *Never too late*, 1616, part firſt,

"Her eyes carried *darts* of fire,
"Feathered all with ſwift *deſire*."

And part ſecond, of Cupid:

"His bow of ſteele, *darts* of fire,
"He *ſhot* amongſt them ſweet *deſire*." TODD.

Ver. 70. *This to attain*,] To attain to the knowledge of this

Imports not, if thou reckon right; the reſt
From Man or Angel the great Architect
Did wiſely to conceal, and not divulge
His ſecrets to be ſcann'd by them who ought
Rather admire; or, if they liſt to try
Conjecture, he his fabrick of the Heavens
Hath left to their diſputes, perhaps to move
His laughter at their quaint opinions wide

hard queſtion, *Whether Heaven or Earth move*, is of no concern or conſequence to thee; *N'importe* (French) it matters not; ſays Mr. Hume. Mr. Richardſon underſtands it in the ſame manner: his words are "To attain to know whether the ſun or the earth moves, is not of uſe to us." But I believe that they are both miſtaken in the ſenſe of this paſſage, for I conceive it otherwiſe. *This to attain* is to be referred to what precedes, and not to what follows; and accordingly there is only a colon before theſe words in Milton's own editions, and not a full ſtop as in ſome others. *This to attain*, that is to attain the knowledge of *ſeaſons, hours, or days, or months, or years.* It *imports not*, it matters not, it makes no difference, whether Heaven move or Earth, whether the Ptolemaick or the Copernican ſyſtem be true. This knowledge we may ſtill attain; *the reſt*, other more curious points of inquiry concerning the heavenly bodies, God hath done wiſely to conceal.

NEWTON.

I rather coincide with Hume and Richardſon. Milton is here indebted perhaps to the Pſalmiſt, *Ps.* cxxxix. 5. "Such knowledge is too wonderful and excellent for me; I cannot *attain* unto it." If I am right in regard to the poet's obligation, this ſeems to be the true way of conſidering the paſſage; for *attain* will combine with a knowledge ſuperiour to that of ſeaſons, hours, days, &c. with a knowledge moſt excellent and wonderful. DUNSTER.

Ver. 76. ——— *he his fabrick of the Heavens*
Hath left to their diſputes.] "Mundum tradidit diſputationi eorum, ut non inveniat homo opus quod operatus eſt Deus, ab initio uſque ad finem." Vulg. Lat. *Eccles.* iii. 11.

HEYLIN.

Hereafter; when they come to model Heaven
And calculate the ſtars, how they will wield
The mighty frame; how build, unbuild, contrive
To ſave appearances; how gird the ſphere
With centrick and eccentrick ſcribbled o'er,
Cycle and epicycle, orb in orb:
Already by thy reaſoning this I gueſs,
Who art to lead thy offspring, and ſuppoſeſt
That bodies bright and greater ſhould not ſerve
The leſs not bright, nor Heaven ſuch journeys run,
Earth ſitting ſtill, when ſhe alone receives
The benefit: Conſider firſt, that great
Or bright infers not excellence: the Earth
Though, in compariſon of Heaven, ſo ſmall,
Nor gliſtering, may of ſolid good contain
More plenty than the ſun that barren ſhines;

Ver. 80. *And calculate the ſtars,*] The ſenſe is, And form a judgement of the ſtars by computing their motions, diſtance, ſituation, &c. As, to *calculate* a nativity ſignifies to form a judgement of the events attending it, by computing what planets, in what motions, preſided over that nativity. But Dr. Bentley takes *calculating the ſtars* here to mean counting their numbers. That might be one thing intended; but it is not all. To *calculate* them, is to make a computation of every thing relating to them: the conſequence of which is (in the old ſyſtem eſpecially) *centrick and eccentrick, cycle and epicycle,* and *orb in orb.* PEARCE.

Ver. 83. *With* centrick *and* eccentrick] *Centrick* or concentrick are ſuch ſpheres whoſe center is the ſame with, and *eccentrick* ſuch whoſe centers are drawn from, that of the earth. *Cycle* is a circle: *Epicycle* is a circle upon another circle. Expedients of the Ptolemaicks to ſolve the apparent difficulties in their ſyſtem. RICHARDSON.

Whoſe virtue on itſelf works no effect,
But in the fruitful Earth; there firſt receiv'd,
His beams, unactive elſe, their vigour find.
Yet not to Earth are thoſe bright luminaries
Officious; but to thee, Earth's habitant.
And for the Heaven's wide circuit, let it ſpeak
The Maker's high magnificence, who built
So ſpacious, and his line ſtretched out ſo far;
That Man may know he dwells not in his own;
An edifice too large for him to fill,
Lodg'd in a ſmall partition; and the reſt
Ordain'd for uſes to his Lord beſt known.
The ſwiftneſs of thoſe circles áttribute,
Though numberleſs, to his Omnipotence,

Ver. 102. ——— *and his line ſtretch'd out ſo far;*] A Scripture expreſſion: "Who hath ſtretched the line upon it?" *Job* xxxviii. 5. As if God had meaſured the Heavens and the earth with a line. NEWTON.

Ver. 103. *That Man may know he dwells not in his own;*] A fine reflection, and confirmed by the authority of the greateſt philoſophers, who ſeem to attribute the firſt notions of religion in man to his obſerving the grandeur of the univerſe. See Cicero, *Tuſc. Diſp.* lib. i. ſect. 28, and *De Nat. Deor.* lib. ii. ſect. 6.
STILLINGFLEET.

Ver. 107. *The* ſwiftneſs *of thoſe* circles &c.] Cicer. *Somn. Scip.* c. iii. "Stellas, quæ globoſæ et rotundæ *circos* ſuos orbeſque conficiunt *celeritate mirabili.*" DUNSTER.

Ver. 108. *Though numberleſs,*] It may be joined in conſtruction with *circles*, and not with *ſwiftneſs*, as Dr. Bentley conceived. And the ſenſe is, as Dr. Pearce expreſſes it, that it is God's Omnipotence which gives to the circles, though ſo numberleſs, ſuch a degree of ſwiftneſs. Or, if we join *numberleſs* in conſtruction with *ſwiftneſs*, it may be underſtood as in v. 38.

That to corporeal ſubſtances could add
Speed almoſt ſpiritual: Me thou think'ſt not ſlow,
Who ſince the morning-hour ſet out from Heaven
Where God reſides, and ere mid-day arriv'd
In Eden; diſtance inexpreſſible
By numbers that have name. But this I urge,
Admitting motion in the Heavens, to ſhow
Invalid that which thee to doubt it mov'd;
Not that I ſo affirm, though ſo it ſeem
To thee who haſt thy dwelling here on Earth.
God, to remove his ways from human ſenſe,
Plac'd Heaven from Earth ſo far, that earthly ſight,
If it preſume, might err in things too high,
And no advantage gain. What if the ſun
Be center to the world; and other ſtars,
By his attractive virtue and their own
Incited, dance about him various rounds?
Their wandering courſe now high, now low, then hid,
Progreſſive, retrograde, or ſtanding ſtill,
In ſix thou ſeeſt; and what if ſeventh to theſe

" Speed, to deſcribe whoſe ſwiftneſs number fails."
NEWTON.

Ver. 128. *In ſix thou ſeeſt;* &c.] In the *moon*, and the *five other wandering fires*, as they are called, B. v. 177. Their motions are evident; and what if the earth ſhould be a ſeventh planet, and move three different motions though to thee inſenſible? The *three different motions*, which the Copernicans attribute to the earth, are the *diurnal* round her own axis, the *annual* round the ſun, and the *motion of libration* as it is called, whereby the earth ſo pro-

The planet earth, ſo ſtedfaſt though ſhe ſeem,
Inſenſibly three different motions move?
Which elſe to ſeveral ſpheres thou muſt aſcribe,
Mov'd contrary with thwart obliquities;
Or ſave the ſun his labour, and that ſwift
Nocturnal and diurnal rhomb ſuppoſed,
Inviſible elſe above all ſtars, the wheel
Of day and night; which needs not thy belief,
If earth, induſtrious of herſelf, fetch day
Travelling eaſt, and with her part averſe
From the ſun's beam meet night, her other part
Still luminous by his ray. What if that light,
Sent from her through the wide tranſpicuous air,

ceeds in her orbit, as that her axis is conſtantly parallel to the axis of the world. *Which elſe to ſeveral ſpheres thou muſt aſcribe*, &c. You muſt either aſcribe theſe motions to ſeveral ſpheres croſſing and thwarting one another with crooked and indirect turnings and windings: Or you muſt attribute them to the earth, and *ſave the ſun his labour* and the primum mobile too, *that ſwift nocturnal and diurnal rhomb*. It was obſerved in the note on B. vii. 619, that, when Milton uſes a Greek word, he frequently ſubjoins the Engliſh of it, as he does here, *the wheel of day and night*. So he calls the *primum mobile:* and this *primum mobile*, in the ancient aſtronomy, was an imaginary ſphere above thoſe of the planets and fixed ſtars; and therefore ſaid by our author to be *ſuppos'd* and *inviſible above all ſtars*. This was conceived to be the firſt mover, and to carry all the lower ſpheres round along with it; by its rapidity communicating to them a motion whereby they revolved in twenty-four hours. *Which needs not thy belief, if earth*, &c. But there is no need to believe this, if the earth, by revolving round on her own axis from weſt to eaſt in twenty-four hours *(travelling eaſt)* enjoys day in that half of her globe which is turned towards the ſun, and is covered with night in the other half which is turned away from the ſun. NEWTON.

To the terreſtrial moon be as a ſtar,
Enlightening her by day, as ſhe by night
This earth? reciprocal, if land be there,
Fields and inhabitants: Her ſpots thou ſeeſt
As clouds, and clouds may rain, and rain produce
Fruits in her ſoften'd ſoil for ſome to eat
Allotted there; and other ſuns perhaps,
With their attendant moons, thou wilt deſcry,
Communicating male and female light;

Ver. 145. ——————— *Her ſpots thou ſeeſt*
As clouds,] It ſeems by this, and by another paſſage, B. v. 419, as if our author thought that the ſpots in the moon were clouds and vapours: but the moſt probable opinion is, that they are her ſeas and waters, which reflect only part of the ſun's rays, and abſorb the reſt. They cannot poſſibly be clouds and vapours, becauſe they are obſerved to be fixed and permanent. But (as Dr. Pearce obſerves) Mr. Azout, in the *Philoſophical Tranſactions* for the year 1666, thought that he had obſerved ſome difference between the ſpots of the moon as they then appeared, and as they are deſcribed to have appeared long before: And Milton, who wrote this poem about that time, might approve of Azout's obſervation, though others do not. NEWTON.

Ver. 150. *Communicating male and female light;*] The ſuns communicate male, and the moons female, light. And thus Pliny mentions it as a tradition, that the ſun is a maſculine ſtar, drying all things: on the contrary, the moon is a ſoft and feminine ſtar, diſſolving humours: and ſo the balance of Nature is preſerved, ſome of the ſtars binding the elements, and others looſing them, *Nat. Hiſt.* Lib. ii. c. 100. NEWTON.

In Stafford's *Niobe*, 12mo. 1611, part ii. p. 224, there is a long obſervation on this ſexual diſtinction of the ſun and moon, in which the author ſays: "Theſe two cauſe the generation of all things in inferiour nature; for the ſunne with his heate doth vivifie, and the moone with hir humiditie dooth temper, all things borne."
TODD.

Which two great ſexes animate the world,
Stor'd in each orb perhaps with ſome that live.
For ſuch vaſt room in Nature unpoſſeſs'd
By living ſoul, deſart and deſolate,
Only to ſhine, yet ſcarce to cóntribute
Each orb a glimpſe of light, convey'd ſo far
Down to this habitable, which returns
Light back to them, is obvious to diſpute.
But whether thus theſe things, or whether not;
Whether the ſun, predominant in Heaven,
Riſe on the earth; or earth riſe on the ſun;
He from the eaſt his flaming road begin;

Ver. 155. ——————— *cóntribute*] With the accent on the firſt ſyllable, as in May's *Edward the third*, 1635, lib. iii.

——— " their ſeverall ſhares of woe
" Muſt *cóntribute* to Philip's overthrow." TODD.

Ver. 157. ——— *this habitable,*] An adjective uſed ſubſtantively: Earth is underſtood, as in B. vi. 78, *this terrene. This habitable* is pure Greek, Οἰκεμένη, the inhabited, the earth. RICHARDSON.

Ver. 158. Light *back to them,*] I think that Dr. Bentley very juſtly objects to the word *Light* here: for, if the fixed ſtars convey only a *glimpſe of light* to our earth, it is too much to ſay that ſhe returns back to them *light* in general, which implies more than a glimpſe of it. The Doctor therefore would read " *Nought* back to them." But this is not agreeable to the philoſophy which Milton puts in Raphael's month: for it is intimated in ver. 140, that our earth does *ſend out light from her;* and if ſo, then ſome of her light might be returned back to the fixed ſtars. Suppoſe we ſhould read " *Like* back to them, &c." i. e. only a *glimpſe of light,* juſt as much and no more than ſhe receives. PEARCE.

Ver. 162. ——— *his flaming road*] Elegantly applying to the road what belongs to the ſun. So, in B. i. 786, he ſays, " the moon wheels her *pale courſe.*" RICHARDSON.

Or ſhe from weſt her ſilent courſe advance,
With inoffenſive pace that ſpinning ſleeps
On her ſoft axle, while ſhe paces even,
And bears thee ſoft with ſmooth air along;
Sollicit not thy thoughts with matters hid;
Leave them to God above; him ſerve, and fear!
Of other creatures, as him pleaſes beſt,
Wherever plac'd, let him diſpoſe; joy thou
In what he gives to thee, this Paradiſe
And thy fair Eve; Heaven is for thee too high
To know what paſſes there; be lowly wiſe:
Think only what concerns thee, and thy being;
Dream not of other worlds, what creatures there
Live, in what ſtate, condition, or degree;

Ver. 164. ——————— *that ſpinning ſleeps*
On her ſoft axle,] Metaphors taken from a top, of which Virgil makes a whole ſimile, *Æn.* vii. 378. It is an objection to the Copernican ſyſtem, that, if the earth moved round on her axle in twenty-four hours, we ſhould be ſenſible of the rapidity and violence of the motion; and therefore, to obviate this objection, it is not only ſaid that *ſhe advances her ſilent courſe with inoffenſive pace that ſpinning ſleeps on her ſoft axle,* but it is further added to explain it ſtill more, *while ſhe paces even, and bears thee ſoft with the ſmooth air along:* for the air, the atmoſphere, moves as well as the earth. NEWTON.

Ver. 173. ——————— *be lowly wiſe:*] "Noli altum ſapere," as Mr. Hume obſerves. Milton thus concludes a letter to his friend Deodate: "Humilè ſapiamus." TODD.

Ver. 175. *Think only what concerns thee,* &c.] The concluſion of the Angel's ſpeech may be compared with Apoll. Rhod. ii. 425.

Ἀλλὰ, φίλοι, φράζεσθε θεᾶς δολόεσσαν ἀρωγὴν
Κύπριδος· ἐκ γὰρ τὰ κλυτὰ πείρατα κεῖται ἀέθλων.
Καὶ δὲ μοι μηκέτι τῶνδε παροιτέρω ἐξερέεσθε. STILLINGFLEET.

Contented that thus far hath been reveal'd
Not of Earth only, but of higheſt Heaven.
To whom thus Adam, clear'd of doubt, replied.
How fully haſt thou ſatisfied me, pure
Intelligence of Heaven, Angel ſerene!
And, freed from intricacies, taught to live
The eaſieſt way; nor with perplexing thoughts
To interrupt the ſweet of life, from which
God hath bid dwell far off all anxious cares,
And not moleſt us; unleſs we ourſelves
Seek them with wandering thoughts, and notions vain.
But apt the mind or fancy is to rove
Uncheck'd, and of her roving is no end;
Till warn'd, or by experience taught, ſhe learn,
That, not to know at large of things remote
From uſe, obſcure and ſubtle; but, to know
That which before us lies in daily life,

Ver. 180. ——————— pure
Intelligence &c.] *Intelligence* is a frequent term for the celeſtial beings, in Spenſer. See alſo Drummond's *Cypreſſe Grove*, p. 430. "And if theſe be ſo wonderful, what is the ſight of Him, from whom and by whom all was created; of whoſe glory to behold the thouſand thouſandth part, the moſt *pure Intelligences* are fully ſatiate?" TODD.

Ver. 183. ——— *nor with perplexing thoughts* &c.] Compare this ſpeech of Adam with that of the Chorus in *Samſon Agoniſtes*, ver. 300—306. TODD.

Ver. 193. *That which before us lies in daily life,*] Shadowed from a verſe in Homer, ſo much admired and recommended by Socrates:

Is the prime wiſdom: What is more, is fume,
Or emptineſs, or fond impertinence:
And renders us, in things that moſt concern,
Unpractis'd, unprepar'd, and ſtill to ſeek.
Therefore from this high pitch let us deſcend
A lower flight, and ſpeak of things at hand
Uſeful; whence, haply, mention may ariſe
Of ſomething not unſeaſonable to aſk,
By ſufferance, and thy wonted favour, deign'd.
Thee I have heard relating what was done
Ere my remembrance: now, hear me relate
My ſtory, which perhaps thou haſt not heard;
And day is not yet ſpent; till then thou ſeeſt
How ſubtly to detain thee I deviſe;
Inviting thee to hear while I relate;
Fond! were it not in hope of thy reply:

ὈΤΙ τοι ἐν μεγάροισι κακόντ' ἀγαθόντε τέτυκται. BENTLEY.

Perhaps he might alſo have had the following lines of Juvenal in view, *Sat.* xiii. 20.

——————" Dicimus autem
" Hos quoque felices, qui ferre incommoda vitæ,
" Nec jactare jugum, *vitâ* didicere *magiſtrâ*." TODD.

Ver. 194. *Is the prime wiſdom: What is more, is fume,* &c.] An excellent piece of ſatire this, and a fine reproof of thoſe men who have all ſenſe but common ſenſe, and whoſe folly is truly repreſented in the ſtory of the philoſopher, who, while he was gazing at the ſtars, fell into a ditch. Our author in theſe lines, as Mr. Thyer imagines, might probably have in his eye the character of Socrates, who firſt attempted to divert his countrymen from their aery and chimerical notions about the origin of things, and turn their attention to that *prime wiſdom*, the conſideration of moral duties, and their conduct in ſocial life. NEWTON.

For, while I ſit with thee, I ſeem in Heaven;
And ſweeter thy diſcourſe is to my ear
Than fruits of palm-tree pleaſanteſt to thirſt
And hunger both, from labour, at the hour
Of ſweet repaſt; they ſatiate, and ſoon fill,
Though pleaſant; but thy words, with grace divine
Imbued, bring to their ſweetneſs no ſatiety.

Ver. 211. *And ſweeter thy diſcourſe is to my ear* &c.] The poet had here probably in mind that paſſage in Virgil, *Ecl.* v. 45.

" Tale tuum carmen nobis, divine poeta,
" Quale ſopor feſſis in gramine; quale per æſtum
" Dulcis aquæ ſaliente ſitim reſtinguere rivo."

But the fine turn in the three laſt lines of Milton is entirely his own, and gives an exquiſite beauty to this paſſage above Virgil's. See *An Eſſay upon Milton's Imitations of the Ancients*, p. 37.

NEWTON.

This account of the pleaſure which Adam experienced in converſing with the Angel, bears a ſtronger alluſion, I think, to the addreſs of Telemachus to Menelaus, to which Mr. Stillingfleet alſo refers, *Odyſſ.* iv. 594.

Ἀτρεΐδη, μὴ δή με πολὺν χρόνον ἐνθάδ' ἔρυκε·
Καὶ γὰρ κ' εἰς ἐνιαυτὸν ἐγὼ παρὰ σοί γ' ἀνεχοίμην
Ἠμένος, οὐδέ κε μ' οἶκος ἕλοι πόθος, οὐδὲ τοκήων·
(Αἰνῶς γὰρ μύθοισιν ἔπεσσί τε σοῖσιν ἀκοῦαι
Τέρπομαι) κ. τ. λ. TODD.

Ver. 212. —— *fruits of palm-tree*] The palm-tree bears a fruit called a date, full of ſweet juice; a great reſtorative to dry and exhauſted bodies by augmenting the radical moiſture. There is one kind of it called *Palma Ægyptiaca*, which, from its virtue againſt drouth, was named ἄδιψος, *ſitim ſedans*. HUME.

Ver. 216. —— *bring to their ſweetneſs no ſatiety.*] " How ſweet are thy words to my taſte! yea, ſweeter than honey to my mouth," *Pſalm* cxix. 103. GILLIES.

To whom thus Raphael anſwer'd heavenly meek.

Nor are thy lips ungraceful, Sire of men,
Nor tongue ineloquent; for God on thee
Abundantly his gifts hath alſo pour'd
Inward and outward both, his image fair:
Speaking, or mute, all comelineſs and grace
Attends thee; and each word, each motion, forms;
Nor leſs think we in Heaven of thee on Earth
Than of our fellow-ſervant, and inquire
Gladly into the ways of God with Man:
For God, we ſee, hath honour'd thee, and ſet
On Man his equal love: Say therefore on;
For I that day was abſent, as befel,

Ver. 218. *Nor are thy lips ungraceful,*] Alluding to *Pſalm* xlv. 3. "Full of grace are thy lips." NEWTON.

Ver. 221. *Inward and* outward *both, his image fair:*] One would think by this word *outward*, that Milton was of the ſect of Anthropomorphites, as well as Materialiſts. WARBURTON.

Milton, I conceive, means the *complete* nature of man, the *animal* and the *intellectual* parts united, which the learned Hale, treating of the words *In the image of God made he Man*, minutely and admirably illuſtrates. See his *Primitive Origination of Mankind*, 1677, pp. 311, 312. TODD.

Ver. 225. ——— fellow-ſervant,] So the Angel ſays to St. John, *Rev.* xxii. 9. "*I am thy fellow-ſervant.*" NEWTON.

Ver. 229. *For I that day was abſent,*] The ſixth day of Creation. Of all the reſt, of which he has given an account, he might have been an eye-witneſs, and ſpeak from his own knowledge: what he has ſaid of this day's work, of Adam's original, to be ſure, he muſt have had by hearſay or inſpiration. Milton had very good reaſon to make the Angel abſent now, not only to

Bound on a voyage uncouth and obſcure,
Far on excurſion toward the gates of Hell;
Squar'd in full legion (ſuch command we had)
To ſee that none thence iſſued forth a ſpy,
Or enemy, while God was in his work;
Leſt he, incens'd at ſuch eruption bold,
Deſtruction with creation might have mix'd.
Not that they durſt without his leave attempt;
But us he ſends upon his high beheſts
For ſtate, as Sovran King; and to inure
Our prompt obedience. Faſt we found, faſt ſhut,
The diſmal gates, and barricado'd ſtrong;
But long ere our approaching heard within

vary his ſpeaker, but becauſe Adam could beſt, or only, tell ſome particulars not to be omitted. RICHARDSON.

Ver. 233. *To ſee that none thence iſſued forth* &c.] As Man was to be the principal work of God in this lower world, and (according to Milton's hypotheſis) a creature to ſupply the loſs of the fallen Angels, ſo particular care is taken at his creation. The Angels, on that day, keep watch and guard at the gates of Hell, that none may iſſue forth to interrupt the ſacred work. At the ſame time that this was a very good reaſon for the Angel's abſence, it is likewiſe doing honour to the Man with whom he was converſing. NEWTON.

Ver. 242. ——————— *heard within*
Noiſe, other &c.] Addiſon has pointed out the alluſion, in this paſſage, to Virgil. Dr. Newton adds, that Aſtolfo is repreſented in like manner liſtening at the gates of Hell, *Orl. Fur.* C. xxxiv. ſt. 4.

" L' orecchie attente allo ſpiraglio tenne,
" E l' aria ne ſentì percoſſa, e rotta
" Da pianti, ed urli, e da lamento eterno,
" Segno evidente, quivi eſſer l' Inferno."

Noiſe, other than the ſound of dance or ſong,
Torment, and loud lament, and furious rage.
Glad we return'd up to the coaſts of light
Ere ſabbath-evening: ſo we had in charge.
But thy relation now; for I attend,
Pleas'd with thy words no leſs than thou with mine.

So ſpake the Godlike Power, and thus our Sire.
For Man to tell how human life began
Is hard; for who himſelf beginning knew?
Deſire with thee ſtill longer to converſe
Induc'd me. As new wak'd from ſoundeſt ſleep,
Soft on the flowery herb I found me laid,
In balmy ſweat; which with his beams the ſun
Soon dried, and on the reeking moiſture fed.

But I am inclined to think that Dante was in Milton's mind, *Infern.* C. iv. 7.

" Vero è, che 'n ſu la proda mi trovai
" Della valle d' abiſſo doloroſa,
" Che tuono accoglie d' infiniti guai:"

eſpecially as the Angel adds,

" Glad we return'd up to the coaſts of light;"

for ſo it follows at the cloſe of the Canto in Dante:

" Così n' andammo infino alla lumiera,
" Parlando coſe, &c." TODD.

Ver. 244. ——— loud lament,] Spenſer's *Teares of the Muſes*, ver. 418. " With *lowd laments* &c." See alſo Milton's *Ode Nativ.* ver. 183. TODD.

Ver. 255. *In balmy ſweat;*] This is an alluſion taken from the exudations of the *balſamum*, the moſt agreeably odorous of all trees known. STILLINGFLEET.

Straight toward Heaven my wondering eyes I turn'd,
And gaz'd a while the ample ſky; till, rais'd
By quick inſtinctive motion, up I ſprung,
As thitherward endeavouring, and upright
Stood on my feet: about me round I ſaw
Hill, dale, and ſhady woods, and ſunny plains,
And liquid lapſe of murmuring ſtreams; by theſe,
Creatures that liv'd and mov'd, and walk'd, or flew;
Birds on the branches warbling; all things ſmil'd;
With fragrance and with joy my heart o'erflow'd.

Ver. 263. *And* liquid lapſe *of murmuring* ſtreams;] From Auſonius, *Moſell.* 61.

" At vada lenè meant, *liquidarum* et *lapſus aquarum*
" Prodit cærulea diſperſas luce figuras." DUNSTER.

Ver. 265. ——— *all things ſmil'd;*
With fragrance and with joy my heart o'erflow'd.] Tonſon's edition of 1727 points the paſſage thus:

——— " all things ſmil'd
" With fragrance; and with joy my heart o'erflow'd."

Dr. Bentley has obſerved the ſame punctuation: And it has been admitted into ſome ſubſequent editions. But neither Milton's own editions, nor the meaning of the paſſage, ſupport it. Adam is deſcribing the ſenſations with which the charms of nature affected him, when he firſt wakened to exiſtence: He awoke on a genial day, and in an enchanting place, amidſt a profuſion of delights; *all things ſmil'd:* And, in conſequence,

" With fragrance and with joy his heart o'erflow'd."

Beſides, it may be obſerved, that, if the ſtop were removed after *ſmil'd*, ſo as to join the words *with fragrance* to *ſmil'd*, the claſſical imitation of Virgil would be leſs conſpicuous, " *Omnia nunc rident*," Ecl. vii. 55. See the two next notes. TODD.

Ver. 266. *With* fragrance] By *fragrance* Milton has endea-

Myſelf I then perus'd, and limb by limb
Survey'd, and ſometimes went, and ſometimes ran
With ſupple joints, as lively vigour led:
But who I was, or where, or from what cauſe,
Knew not; to ſpeak I tried, and forthwith ſpake;
My tongue obey'd, and readily could name

voured to give an idea of that exquiſite and delicious joy of heart Homer ſo often expreſſes by ἰαίνεται, a word that ſignifies the fragrance that flowers emit after a ſhower or dew. Milton has uſed a like expreſſion in his treatiſe *Of Reformation*, p. 2, edit. 1738. "Methinks a ſovran and reviving joy muſt needs ruſh into the boſom of him that reads or hears, and the ſweet odour of the returning Goſpel imbathe his ſoul with the *fragrance* of Heaven." RICHARDSON.

Mr. Richardſon might have further obſerved, that Milton himſelf had expreſſed the ſame thought with more beauty if poſſible in B. iv. 153, where, ſpeaking of Satan's approach to the garden of Paradiſe, he ſays,

——— "And of pure now purer air
"Meets his approach, and to the heart inſpires
"Vernal delight and joy, able to drive
"All ſadneſs but deſpair." THYER.

Ver. 269. ——————— *as lively vigour led:*] We have printed it after the firſt edition, though the ſecond repreſents it thus,

——— "and ſometimes ran
"With ſupple joints, *and* lively vigour led."

This reading is followed likewiſe in ſome other editions, but we conceive it to be plainly an errour of the preſs. NEWTON.

Ver. 272. ——————— *and readily could name* &c.] There is a contradiction between this and ver. 352, &c. In the firſt paſſage Adam ſays, that he could name whatever he ſaw, before he got into Paradiſe. In the ſecond he ſays, that God gave him that ability when the beaſts came to him in Paradiſe. For this laſt paſſage alludes to the rabbinical opinion, that he gave names according to their natures (clearer expreſſed, ver. 438 &c.) and the knowledge of their natures he ſays God then ſuddenly endued him with. WARBURTON.

Whate'er I ſaw. Thou Sun, ſaid I, fair light,
And thou enlighten'd Earth, ſo freſh and gay,
Ye Hills, and Dales, ye Rivers, Woods, and Plains,
And ye that live and move, fair Creatures, tell,
Tell, if ye ſaw, how I came thus, how here?—
Not of myſelf;—by ſome great Maker then,
In goodneſs and in power pre-eminent:
Tell me, how may I know him, how adore,
From whom I have that thus I move and live,
And feel that I am happier than I know.—
While thus I call'd, and ſtray'd I knew not whither,
From where I firſt drew air, and firſt beheld
This happy light; when, anſwer none return'd,
On a green ſhady bank, profuſe of flowers,
Penſive I ſat me down: There gentle ſleep
Firſt found me, and with ſoft oppreſſion ſeis'd
My drouſed ſenſe, untroubled, though I thought
I then was paſſing to my former ſtate
Inſenſible, and forthwith to diſſolve:
When ſuddenly ſtood at my head a dream,

Ver. 281. *From whom I have that thus I move and live,*] "In him we live and move," *Acts* xvii. 28. GILLIES.

Ver. 287. ———— *There gentle ſleep* &c.] This and the following lines reſemble the deſcription of the ſleep which fell on Ulyſſes, *Odyſſ.* xiii. 79.

Καὶ τῷ ἡδύμος ὕπνος ἐπὶ βλεφάροισιν ἔπιπτε
Νήγρετος, ἥδιστος, θανάτῳ ἄγχιστα ἐοικώς. STILLINGFLEET.

Ver. 292. ———— *ſtood at my head a dream,*] Where

Whoſe inward apparition gently mov'd
My fancy to believe I yet had being,
And liv'd: One came, methought, of ſhape divine,
And ſaid, "Thy manſion wants thee, Adam; riſe,
" Firſt Man, of men innumerable ordain'd
" Firſt Father! call'd by thee, I come thy guide
" To the garden of bliſs, thy ſeat prepar'd."
So ſaying, by the hand he took me rais'd,

buſy Fancy, in which thoſe ſtrange dark ſcenes are laid, has its ſeat and reſidence, according to Homer's philoſophick obſervation, *Iliad*, ii. 16, 20.

Βῆ δ' ἄρ' ὄνειρος, ἐπεὶ τὸν μῦθον ἄκουσε,
Στῆ δ' ἄρ' ὑπὲρ κεφαλῆς. HUME.

Ver. 296. —— "*Thy manſion* wants *thee*,] Rather "*waits* thee," ſays Dr. Bentley. But *wants* is right; as in B. v. 365.

"Thoſe happy places thou haſt deign'd a while
"To *want*." PEARCE.

Ver. 300. *So ſaying, by the hand he took me* &c.] It is ſaid, that "the Lord took the Man, and put him into the garden of Eden, to dreſs it, and to keep it," *Gen.* ii. 15. Some commentators ſay, that Man was not formed in Paradiſe, but was placed there after he was formed, to ſhow that he had no title to it by nature, but by grace: and Milton poetically ſuppoſes that he was carried thither ſleeping, and was firſt made to ſee that happy place in viſion. The poet had perhaps in mind that paſſage of Virgil, where Venus lays young Aſcanius aſleep, and removes him from Carthage to the Idalian fields, *Æn.* i. 691, &c. Or, if he had Scripture ſtill in view, he had authority for ſuch a removal of a perſon, *Acts* viii. 39, when "the Spirit of the Lord *caught away* Philip, and he was found at Azotus." NEWTON.

See the Notes on B. vii. 535. And compare alſo Homer, *Il.* xx. 325; a paſſage, which Pope probably ſuppoſed Milton to have here had in view, by his adopting the ſame imagery and

And over fields and waters, as in air
Smooth-ſliding without ſtep, laſt led me up
A woody mountain; whoſe high top was plain,
A circuit wide, enclos'd, with goodlieſt trees
Planted, with walks, and bowers; that what I
ſaw
Of Earth before ſcarce pleaſant ſeem'd. Each tree,
Loaden with faireſt fruit that hung to the eye
Tempting, ſtirr'd in me ſudden appetite
To pluck and eat; whereat I wak'd, and found
Before mine eyes all real, as the dream
Had lively ſhadow'd: Here had new begun
My wandering, had not he, who was my guide

expreſſion in his tranſlation: It is where Æneas is protected by Neptune; and the original conciſely ſays,

Αἰνείαν δ' ἐπέσευεν ἀπὸ χθονὸς ὑψόσ' ἀείρας·

But the tranſlation thus expands it:

——— " with force divine he ſnatch'd on high
" The Dardan prince, and *bore him through the ſky,*
" *Smooth-gliding without ſtep,* above the heads
" Of warring heroes, and of bounding ſteeds." TODD.

Ver. 302. *Smooth-ſliding without ſtep,*] This expreſſion alludes to the motion of the deities, as deſcribed by the Grecian writers. See the Note, B. vi. 71. Pope, in the paſſage juſt cited, has written *gliding*, inſtead of *ſliding;* yet ſtill he is indebted both for the thought and phraſe to Milton: For the Cherubim deſcend *gliding* on the ground, B. xi. 629, where ſee the note. I find the expreſſion *ſmooth ſliding* to have been before uſed, in order to deſcribe the graceful motion of the dancers at Solomon's nuptials, in Sylveſter's *Du Bartas*, p. 460.

" 'Tis not a dance, but rather a *ſmooth ſliding,*
" All move alike after the muſick's guiding." TODD.

Up hither, from among the trees appear'd,
Preſence Divine. Rejoicing, but with awe,
In adoration at his feet I fell
Submiſs: He rear'd me, and "Whom thou ſought'ſt I am,"
Said mildly, "Author of all this thou ſeeſt
"Above, or round about thee, or beneath.
"This Paradiſe I give thee, count it thine
"To till and keep, and of the fruit to eat:

Ver. 314. ——————— *Rejoicing, but with awe,*] There ſhould moſt certainly be a comma after the word *awe*, although there be no printed authorities to juſtify it. It gives a greater ſtrength to the ſenſe, as it confines the *awe* to the *rejoicing*, and thereby expreſſes that mixture of joy and reverence, which the Scriptures ſo often recommend to us in our approaches to the Divine Being. THYER.

Ver. 316. ——————————— *I am,*] Theſe words make very good ſenſe here in the common acceptation of them: but by Milton's placing them in ſuch an emphatical manner at the end of the verſe, I am of opinion that he might poſſibly allude to the name, which God gave himſelf to Moſes, when he appeared to him in the buſh, *Exod.* iii. 14. "God ſaid unto Moſes *I am that I am;* and he ſaid, Thus ſhalt thou ſay unto the children of Iſrael, *I am* hath ſent me unto you." *John* viii. 58. "Before Abraham was, *I am.*" GREENWOOD.

Ver. 320. "*To till and keep,*] Dr. Bentley ſays that Paradiſe was not to be *till'd*, but the common Earth after the Fall: he therefore ſays that Milton deſigned it *To dreſs and keep*, as in *Gen.* ii. 15, *to dreſs it and to keep it.* This looks like a juſt objection, and yet it is not ſo in reality: for, if he had conſulted the original, he would have found that Adam was to *till* as well before as after the Fall: while he continued in that garden, he was to *till* that; after his expulſion from thence, he was to *till* the common Earth. Our poet ſeems here to have approved of

" Of every tree that in the garden grows
" Eat freely with glad heart; fear here no dearth:
" But of the tree whoſe operation brings
" Knowledge of good and ill, which I have ſet
" The pledge of thy obedience and thy faith,
" Amid the garden by the tree of life,
" Remember what I warn thee, ſhun to taſte,
" And ſhun the bitter conſequence: for know,
" The day thou eat'ſt thereof, my ſole command

the opinion of Fagius, (a favourite annotator of his) who, in his note on *Gen.* ii. 9, thinks that Adam was to have ploughed and ſowed in Paradiſe, if he had continued there: and Milton here follows Ainſworth's tranſlation, which has in *Gen.* ii. 15, *to till it and to keep it:* And Ainſworth's tranſlation is more exact than that of our common Bible; for not only the original word עבד here uſed is the very ſame with that uſed in chap. iii. 23, and which is there rendered to *till:* but the lxx. likewiſe employ one and the ſame word ἐργάζεσθαι in both places, as the Vulgar Latin does *operari:* and the Hebrew, the Greek, the Latin word alike ſignify to *labour*, *cultivate*, or *till.* In chap. iii. 23, our tranſlators render it *till*, and they might as well have rendered it ſo chap. ii. 15, ſince that word in the common acceptation ſignifies no more than to *cultivate*; and therefore Ainſworth has *till*, and Le Clerc *colere* in both places. Our Engliſh tranſlators choſe to uſe *dreſs*, here, as imagining it (I ſuppoſe) more applicable to a garden. But Dr. Bentley ſhould have conſulted the ancient verſions and the original, and not have truſted to our Engliſh tranſlation, eſpecially before he found fault with an author who underſtood the original ſo well as Milton did.

PEARCE.

Ver. 323. *But of the tree* &c.] This being the great hinge on which the whole poem turns, Milton has marked it ſtrongly. *But of the tree—Remember what I warn thee*—He dwells, expatiates upon it, from v. 323 to v. 336, repeating, enforcing, fixing, every word: 'Tis all nerve and energy. RICHARDSON.

" Tranſgreſs'd, inevitably thou ſhalt die,
" From that day mortal; and this happy ſtate
" Shalt loſe, expell'd from hence into a world
" Of woe and ſorrow." Sternly he pronounc'd
The rigid interdiction, which reſounds
Yet dreadful in mine ear, though in my choice
Not to incur; but ſoon his clear aſpect
Return'd, and gracious purpoſe thus renew'd.
" Not only theſe fair bounds, but all the Earth
" To thee and to thy race I give; as lords
" Poſſeſs it, and all things that therein live,
" Or live in ſea, or air; beaſt, fiſh, and fowl.
" In ſign whereof, each bird and beaſt behold
" After their kinds; I bring them to receive
" From thee their names, and pay thee feälty
" With low ſubjection; underſtand the ſame
" Of fiſh within their watery reſidence,

Ver. 330. ——— *inevitably thou ſhalt die,*] " In the day that thou eateſt thereof thou ſhalt furely die," as in Gen. ii. 17: That is, *from that day* thou ſhalt become *mortal*, as the poet immediately afterwards explains it. NEWTON.

This ſenſe of the paſſage, is the ſame as the church of England's. See the ſecond *Homily on the Paſſion:* " Adam took upon him to eat thereof (the forbidden tree); and in ſo doing he died the death, that is to ſay, *he became mortal*, he loſt the favour of God, &c." Edit. 1683, p. 255. BOWLE.

Ver. 335. ——— *though in my choice*
Not to incur;] Therefore, when he had fallen, the interdiction, which in his ſtate of innocence had reſounded dreadful in his ear, is finely made by the poet to recur to his mind with additional terrour; and he earneſtly deſires to die, that " the dreadful voice of God might no more *thunder* in his ears," B. x. 779. TODD.

" Not hither ſummon'd, ſince they cannot change
" Their element, to draw the thinner air."
As thus he ſpake, each bird and beaſt behold
Approaching two and two; theſe cowering low
With blandiſhment; each bird ſtoop'd on his wing.
I nam'd them, as they paſs'd, and underſtood
Their nature, with ſuch knowledge God endued
My ſudden apprehenſion: But in theſe
I found not what methought I wanted ſtill;
And to the heavenly Viſion thus preſum'd.

Ver. 353. ——— *with ſuch knowledge God endued* &c.] Wonderful was the knowledge of God beſtowed on Adam, nor that part of it leaſt, which concerned the naming things aright; as Cicero agrees with Pythagoras: " Qui primus, quod ſummæ ſapientiæ Pythagoræ viſum eſt, omnibus rebus nomina impoſuit." *Tuſc. Diſp.* lib. i. ſect. 25. HUME.

See alſo Milton's *Proſe-Works*, vol. i. 337. " Adam, who had the *wiſdom given him* to know all creatures, and to name them according to their properties, &c." TODD.

Ver. 354. ——— *but in theſe*
I found not what methought I wanted ſtill;] The account given by Moſes is very ſhort here, as in all the reſt. *Gen.* ii. 19, 20. " And out of the ground the Lord God formed every beaſt of the field, and every fowl of the air, and brought them unto Adam to ſee what he would call them: and whatſoever Adam called every living creature, that was the name thereof. And Adam gave names to all cattle, and to the fowl of the air, and to every beaſt of the field: but for Adam there was not found an help meet for him." And from this ſhort account our author has raiſed what a noble epiſode! and what a divine dialogue from the latter part only! NEWTON.

Ver. 356, *And to the* heavenly Viſion *thus preſum'd.*] St. Paul, ſpeaking of the appearance of the Divine Being to him,

O, by what name, for thou above all theſe,
Above mankind, or aught than mankind higher,
Surpaſſeſt far my naming; how may I
Adore thee, Author of this univerſe,
And all this good to man? for whoſe well being
So amply, and with hands ſo liberal,
Thou haſt provided all things: But with me
I ſee not who partakes. In ſolitude
What happineſs, who can enjoy alone,
Or, all enjoying, what contentment find?
Thus I preſumptuous; and the Viſion bright,
As with a ſmile more brighten'd, thus replied.
What call'ſt thou ſolitude? Is not the Earth
With various living creatures, and the air
Repleniſh'd, and all theſe at thy command
To come and play before thee? Know'ſt thou not
Their language and their ways? They alſo know,

uſes the ſame expreſſion, *Acts* xxvi. 19. "I was not diſobedient to the *heavenly Viſion*." DUNSTER.

Ver. 357. *O, by* &c.] It is an unreaſonable as well as untheological ſuppoſition, that God gave Man the inſpired knowledge of the natures of his fellow-creatures before the nature of his Creator; yet this our poet ſuppoſes. What ſeems to have miſled him was, that, in the ordinary way of acquiring knowledge, we riſe from the creature to the Creator. WARBURTON.

Ver. 372. ——————— *Know'ſt thou not*
Their language and their ways?] That brutes have a kind of language among themſelves is evident and undeniable. There is a treatiſe in French of the language of brutes; and our author ſuppoſes that Adam underſtood this language, and was of knowledge ſuperior to any of his deſcendants, and beſides was aſſiſted by inſpiration, *with ſuch knowledge God endued his ſudden*

And reaſon not contemptibly: With theſe
Find paſtime, and bear rule; thy realm is large.
So ſpake the Univerſal Lord, and ſeem'd
So ordering: I, with leave of ſpeech implor'd,
And humble deprecation, thus replied.
Let not my words offend thee, Heavenly Power;
My Maker, be propitious while I ſpeak.
Haſt thou not made me here thy ſubſtitute,
And theſe inferiour far beneath me ſet?
Among unequals what ſociety
Can ſort, what harmony, or true delight?
Which muſt be mutual, in proportion due
Given and receiv'd; but, in diſparity

apprehenſion. He is ſaid, by the School Divines, to have exceeded Solomon himſelf in knowledge. NEWTON.

The reader may derive much pleaſure and information from the peruſal of a treatiſe, entitled "Free Thoughts upon the Brute Creation: Or, an Examination of Father Bougeant's Philoſophical Amuſement concerning the *Language of Birds and Beaſts* &c. By John Hildrop, M. A. 1742." Father Bougeant's work is probably the treatiſe, to which doctor Newton adverts. TODD.

Ver. 379. *Let not my words offend thee,*] Abraham thus implores leave to ſpeak, and makes interceſſion for Sodom, with the like humble deprecation: "O, let not the Lord be angry, and I will ſpeak," *Gen.* xviii. 30. NEWTON.

Ver. 383. *Among unequals* &c.] The Italians ſay, "Fra gli uguali è l' amicitia." BOWLE.

Ver. 386. ——— *but, in diſparity* &c.] But in inequality, ſuch as is between brute and rational; *the one intenſe,* man high, wound up, and ſtrained to nobler underſtanding, and of more lofty faculty; *the other ſtill remiſs,* the animal let down, and ſlacker, grovelling in more low and mean perceptions, can

The one intenſe, the other ſtill remiſs,
Cannot well ſuit with either, but ſoon prove
Tedious alike: Of fellowſhip I ſpeak
Such as I ſeek, fit to participate
All rational delight: wherein the brute
Cannot be human conſort: They rejoice
Each with their kind, lion with lioneſs;
So fitly them in pairs thou haſt combin'd:
Much leſs can bird with beaſt, or fiſh with fowl
So well converſe, nor with the ox the ape;
Worſe then can man with beaſt, and leaſt of all.
Whereto the Almighty anſwer'd, not diſpleas'd.
A nice and ſubtle happineſs, I ſee,
Thou to thyſelf propoſeſt, in the choice
Of thy aſſociates, Adam! and wilt taſte

never ſuit together. A muſical metaphor, from ſtrings, of which the ſtretched and higheſt give a ſmart and ſharp ſound, the ſlack a flat and heavy one. HUME.

Ver. 395. *Much leſs can bird with beaſt, or fiſh with fowl*
So well converſe, nor with the ox the ape;
Worſe then can man with beaſt, &c.] The ſenſe of this paſſage, which Dr. Bentley ſeems not to have conſidered aright, is this: *The brute*, ſays Milton, v. 391, *cannot be human conſort in rational delight*, that is, cannot converſe with man in that way: And then he adds here, *Much leſs can bird well converſe ſo with beaſt*, &c. that is, leſs ſtill can one irrational animal converſe in this way with another irrational animal; not only if they be of a different ſpecies, as bird and beaſt, fiſh and fowl, are; but even if they be of the ſame ſpecies, as the *ox* and *ape* are; the moſt widely different creatures of any which are of the ſame ſpecies. But *leaſt of all* can man converſe in a rational way with any of the beaſts or irrational creatures. Is not here a very proper gradation? PEARCE.

No pleaſure, though in pleaſure, ſolitary.
What think'ſt thou then of me, and this my ſtate?
Seem I to thee ſufficiently poſſeſs'd
Of happineſs, or not? who am alone
From all eternity; for none I know
Second to me or like, equal much leſs.
How have I then with whom to hold converſe,
Save with the creatures which I made, and thoſe
To me inferiour, infinite deſcents
Beneath what other creatures are to thee?
He ceas'd; I lowly anſwer'd. To attain
The highth and depth of thy eternal ways
All human thoughts come ſhort, Supreme of things!
Thou in thyſelf art perfect, and in thee
Is no deficience found: Not ſo is Man,
But in degree; the cauſe of his deſire
By converſation with his like to help
Or ſolace his defects. No need that thou
Shouldſt propagate, already Infinite;
And through all numbers abſolute, though One:

Ver. 407. *Second to me or like,*] Horace, *Od.* I. xii. 18. "Nec viget quicquam ſimile aut ſecundum." And ſee B. ix. 609. NEWTON.

Ver. 413. *The* highth *and* depth *of thy eternal ways* &c.] "O the *depth* of the riches both of the wiſdom and knowledge of God! How *unſearchable* are his judgments, and his ways *paſt finding out!*" Rom. xi. 33. HUME.

Ver. 421. *And through all numbers abſolute,*] A Latin expreſſion, "Omnibus numeris abſolutus," as Cicero ſays; and means perfect in all its parts, and complete in every thing;

But Man by number is to manifeſt
His ſingle imperfection, and beget
Like of his like, his image multiplied,
In unity defective; which requires
Collateral love, and deareſt amity.
Thou in thy ſecreſy although alone,
Beſt with thyſelf accompanied, ſeek'ſt not
Social communication; yet, ſo pleas'd,
Canſt raiſe thy creature to what highth thou wilt
Of union or communion, deified:
I, by converſing, cannot theſe erect
From prone; nor in their ways complacence find.
Thus I embolden'd ſpake, and freedom us'd
Permiſſive, and acceptance found; which gain'd
This anſwer from the gracious Voice Divine.

Thus far to try thee, Adam, I was pleas'd;
And find thee knowing, not of beaſts alone,
Which thou haſt rightly nam'd, but of thyſelf;
Expreſſing well the ſpirit within thee free,
My image, not imparted to the brute;

" Quod expletum ſit omnibus ſuis numeris et partibus," as Cicero elſewhere expreſſes it: But there ſeems to be a low conceit in the expreſſion,

" And through all *numbers* abſolute, though *one*." NEWTON.

Ver. 423. *His*] That is, the imperfection *of him* ſingle. A frequent way of ſpeaking in Milton. PEARCE.

Ver. 440. *Expreſſing well the ſpirit within thee free,*
My image,] MILTON is, upon all occaſions, a ſtrenuous advocate for the freedom of the human mind againſt the narrow and rigid notions of the Calviniſts of that age; and here, in the ſame ſpirit, ſuppoſes the very image of God, in which

Whoſe fellowſhip therefore unmeet for thee
Good reaſon was thou freely ſhouldſt diſlike;
And be ſo minded ſtill: I, ere thou ſpak'ſt,
Knew it not good for Man to be alone;
And no ſuch company as then thou ſaw'ſt
Intended thee; for trial only brought,
To ſee how thou could'ſt judge of fit and meet:
What next I bring ſhall pleaſe thee, be aſſur'd,
Thy likeneſs, thy fit help, thy other ſelf,
Thy wiſh exactly to thy heart's deſire.
He ended, or I heard no more; for now
My earthly by his heavenly overpower'd,

Man was made, to conſiſt in this liberty. The ſentiment is very grand, and this ſenſe of the words is, in my opinion, full as probable as any of thoſe many which the commentators have put upon them; in as much as no property of the ſoul of man diſtinguiſhes him better from the brutes, or aſſimilates him more to his Creator. This notion, though uncommon, is not peculiar to Milton; for I find Clarius, in his remark upon this paſſage of Scripture, referring to St. Baſil the great, for the ſame interpretation. See Clarius amongſt the *Critici Sacri*. THYER.

Ver. 444. ——————— *I, ere thou ſpeak'ſt,*
Knew it not good for man to be alone;] For we read, *Gen.* ii. 18. "*And the Lord God ſaid, It is not good that the Man ſhould be alone; I will make him an help meet for him:* And then, ver. 19 and 20, God brings the beaſts and birds before Adam, and Adam gives them names; "*but for Adam there was not found an help meet for him;*" as if Adam had now diſcovered it himſelf likewiſe: and from this little hint our author has raiſed this dialogue between Adam and his Maker. And then follows both in Moſes, and in Milton, the account of the formation of Eve, and inſtitution of Marriage. NEWTON.

Ver. 453. *My earthly by his heavenly overpower'd,*] The Scripture ſays only, that "*the Lord God cauſed a deep ſleep to fall upon*

Which it had long ſtood under, ſtrain'd to the highth
In that celeſtial colloquy ſublime,
As with an object that excels the ſenſe
Dazzled and ſpent, ſunk down; and ſought repair
Of ſleep, which inſtantly fell on me, call'd
By Nature as in aid, and clos'd mine eyes.
Mine eyes he clos'd, but open left the cell
Of fancy, my internal ſight; by which,

Adam," Gen. ii. 21; and our author endeavours to give ſome account how it was effected: Adam was overpowered by converſing with ſo ſuperiour a being, his faculties having been all ſtrained and exerted to the highth; and now he ſunk down quite dazzled and ſpent, and ſought repair of ſleep, which inſtantly fell on him, and cloſed his eyes. *Mine eyes he clos'd*, ſays he again, turning the words, and making Sleep a perſon, as the ancient poets often do. NEWTON.

It is probable, that Milton here had in view the celeſtial colloquy, and its conſequence, related by Daniel of the angel and himſelf: "How can the ſervant of this my Lord *talk* with this my Lord? for, as for me, ſtraightway *there remained no ſtrength in me*, neither is there breath left in me," *Dan.* x. 17. TODD.

Ver. 460. *Mine eyes he clos'd, but open left the cell*
Of fancy, my internal ſight;] Balaam, before he propheſies the happineſs of Iſrael, thus deſcribes himſelf in the viſion which communicated to him the divine word; "the man which heard the words of God, which ſaw the viſion of the Almighty, *falling into a trance, but having his eyes opened*," Num. xxiv. 4. On the latter part of which verſe the gloſs of the commentators Vatablus and Fagius is, "*dormitans, et tamen habens* OCULOS MENTIS *apertos.*" This frequent recollection in Milton not only of every applicable ſcripture paſſage, but of every material comment on them, ſhows the wonderful extent of his reading and power of his memory. DUNSTER.

Abſtract as in a trance, methought I ſaw,
Though ſleeping, where I lay, and ſaw the ſhape
Still glorious before whom awake I ſtood:
Who ſtooping open'd my left ſide, and took
From thence a rib, with cordial ſpirits warm,
And life-blood ſtreaming freſh; wide was the wound,
But ſuddenly with fleſh fill'd up and heal'd:
The rib he form'd and faſhion'd with his hands;
Under his forming hands a creature grew,
Man-like, but different ſex; ſo lovely fair,

Ver. 462. *Abſtract as in a trance,*] "The Lord God cauſed a *deep ſleep* to fall upon Adam," *Gen.* ii. 21. The word, that we tranſlate a *deep ſleep*, the Greek interpreters render by *trance* or *ecſtasy*, in which the perſon is *abſtract*, is withdrawn as it were from himſelf, and ſtill ſees things, though his ſenſes are all locked up. So that Adam ſees his wife, as he did Paradiſe, firſt in viſion. NEWTON.

Ver. 465. ——— *open'd my* left *ſide, and took*
From thence *a rib,*] The Scripture ſays only "one of his ribs," *Gen.* ii. 21. But Milton follows thoſe interpreters, who ſuppoſe this rib was taken from the *left* ſide, as being nearer to the heart. NEWTON.

Ver. 471. ——— *ſo lovely fair,*
That what ſeem'd fair in all the world, ſeem'd now
Mean, or in her ſumm'd up, in her contain'd
And in her looks;] This is the ſame with that which Marino makes Venus ſay to Paris in the picture ſhe is giving him of Helen, *Adon.* C. ii. ſt. 173.

"Sì ben d'ogni bellezza in quel bel volto
"Epilogato il cumulo s' uniſce,
"E sì perfettamente inſieme accolto
"Quanto hà di bel la terra, in lei fioriſce." THYER.

The reader will not be diſpleaſed to compare a paſſage in our

That what ſeem'd fair in all the world, ſeem'd now
Mean, or in her ſumm'd up, in her contain'd
And in her looks; which from that time infus'd
Sweetneſs into my heart, unfelt before,
And into all things from her air inſpir'd
The ſpirit of love and amorous delight.

elder poetry, where the bard is deſcribing his miſtreſs, La Belle Pucell. Hawes's *Paſtime of Pleaſure*, 4to. 1554, cap. xxx.

" I neuer ſawe ſo fayre a creature:
" Nothing ſhe lacketh, as I do ſuppoſe,
" That is longyng to faire dame Nature;
" Yet more ouer, her countenaunce ſo pure,
" So ſwete, ſo louely, would any hart enſpire
" With fervent love, &c." TODD.

Ver. 475. *Sweetneſs into my heart, unfelt before,*] Similar to a paſſage in Fairfax's *Taſſo*, B. xix. ſt. 94.

" A *ſweetneſs ſtrange* from that ſweet voice's ſound
" *Pierced my heart.*" BOWLE.

So, in the old poem, from which the illuſtration in the preceding note is drawn, c. xxxviii.

" Her moſt ſwete lokes into my hart did crepe." TODD.

Ver. 476. *And into all things from her air inſpir'd*
The ſpirit of love &c.] Lucretius, iv. 1047.

" Seu mulier toto jactans è corpore amorem." BENTLEY.

The very ſame compliment Marino pays to the three Goddeſſes, when they deſcended upon mount Ida to preſent themſelves before Paris, *Adon.* C. ii. ſt. 125.

" Ne preſente vi fù creata coſa,
" Che non ſentiſſe in sè forza amoroſa."

The Italian poet, with a ſurpriſing redundancy of fancy and beauty of expreſſion, carries on and explains the ſame thought for ſix ſtanzas together, but the graver turn of our author's poem, and the divine character of the perſon Adam is talking to, would have made an imitation in this reſpect indecent and inconſiſtent.

THYER.

She diſappear'd, and left me dark; I wak'd
To find her, or for ever to deplore
Her loſs, and other pleaſures all abjure:
When out of hope, behold her, not far off,
Such as I ſaw her in my dream, adorn'd
With what all Earth or Heaven could beſtow
To make her amiable: On ſhe came,
Led by her heavenly Maker, though unſeen,
And guided by his voice; nor uninform'd
Of nuptial ſanctity, and marriage rites:
Grace was in all her ſteps, Heaven in her eye,

Ver. 478. *She diſappear'd, and left me dark;*] She that was my light vaniſh'd, and left me dark and comfortleſs. For *light* is in almoſt all languages a metaphor for *joy* and *comfort*, and darkneſs for the contrary. As Dr. Pearce obſerves, it is ſomething of the ſame way of thinking that Milton uſes in his Sonnet on his deceaſed wife; after having deſcribed her as appearing to him, he ſays,

" She fled, and day brought back my night." NEWTON.

Ver. 485. *Led by her heavenly Maker,*] For the Scripture ſays, " The Lord God brought her unto the Man," *Gen.* ii. 22. And Milton, ſtill alluding to this text, ſays afterwards that ſhe was *divinely brought*, v. 500. NEWTON.

Ver. 488. ——————— *Heaven in her eye,*] Give me leave to quote a paſſage from Shakſpeare's *Troil. and Creſſida*, which ſeems to have been in our author's view, A. iv. S. iv.

——————— " Lady Creſſid,
" So pleaſe you, ſave the thanks this prince expects:
" *The luſtre in your eye, Heaven in your cheek,*
" Pleads your fair uſage." NEWTON.

Perhaps Beaumont and Fletcher's *Philaſter* might rather have been in Milton's view, where Philaſter ſays of women, A. iii. S. i,

" How *Heaven is in your eyes*,"

In every geſture dignity and love.
I, overjoy'd, could not forbear aloud.
This turn hath made amends; thou haſt fulfill'd
Thy words, Creator bounteous and benign,
Giver of all things fair! but faireſt this
Of all thy gifts! nor envieſt. I now ſee
Bone of my bone, fleſh of my fleſh, myſelf
Before me: Woman is her name; of Man
Extracted: for this cauſe he ſhall forego

And ſee alſo P. Fletcher's *Piſc. Ecl.* 1633, iii. 15.

——— " fair Celia, *in thy* ſun-like *eye*
" *Heaven* ſweetly ſmiles." TODD.

Ver. 494. ——————— *nor envieſt.*] Dr. Bentley here quarrels with the ſyntax and the expreſſion. But, as Dr. Pearce obſerves, the verb *envieſt* is joined in conſtruction to *thou haſt fulfilled;* and the words *nor envieſt* mean, " Nor thinkeſt this gift too good for me:" as in B. i. 259.

——————— " The Almighty hath not built
" Here for his *envy*, will not drive us hence."

Dr. Pearce alſo refers, for the ſame ſenſe of *envy*, to *Par. Loſt*, B. iv. 517, and B. ix. 770. TODD.

Ver. 495. *Bone of my bone*, &c.] That Adam, waking from his deep ſleep, ſhould, in words ſo expreſs and prophetick, own and claim his companion; gave riſe to that opinion, that he was not only aſleep, but entranced too, by which he ſaw all that was done to him, and underſtood the myſtery of it, God informing his underſtanding in his ecſtaſy. HUME.

Milton here illuſtrates himſelf: " But Adam, who had the wiſdom given him to know all creatures, and to name them according to their properties, no doubt but had the gift to diſcern perfectly that which concerned him much more; and to apprehend *at firſt ſight* the true fitneſs of that conſort which God provided him. And therefore ſpake in reference to thoſe words which God pronounced before; as if he had ſaid, This is ſhe, by

Father and mother, and to his wife adhere;
And they ſhall be one fleſh, one heart, one ſoul.
She heard me thus; and though divinely brought,
Yet innocence, and virgin modeſty,
Her virtue, and the conſcience of her worth,
That would be woo'd, and not unſought be won,
Not obvious, not obtruſive, but, retir'd,
The more deſirable; or, to ſay all,

whoſe meet help and ſociety I ſhall no more be alone; this is ſhe, who was made my image, even as I the image of God; not ſo much in body, as in unity of mind and heart," *Proſe-Works*, vol. i. 337, edit. 1698. TODD.

Ver. 498. ——— *and to his wife* adhere;] "*Adhærebit* uxori ſuæ," as it is in the vulgar Latin; "ſhall *cleave* unto his wife; and they ſhall be one fleſh," ſays our Engliſh Bible, *Gen.* ii. 24. How has Milton improved upon the laſt words, *and they ſhall be one fleſh;* and what an admirable climax has he formed! "And they ſhall be one fleſh, one heart, one ſoul."

NEWTON.

Ver. 502. ——— conſcience] In our Engliſh verſion of the Bible, *conſcience* is often uſed in this ſenſe of *conſciouſneſs*. Thus, "ſhould have had no more *conſcience* of ſins," *Heb.* x. 2. "Some with *conſcience* of the idol eat," 1 *Cor.* viii. 7. And thus *conſcientia* is uſed by the Latin authors, as in Cicero de Senect. "*Conſcientia* benè actæ vitæ jucundiſſima eſt."

PEARCE.

Ver. 503. *That would be* woo'd, *and not unſought be* won,] Mr. Bowle refers to Helena's remark in the *Midſ. N. Dream:*

"We cannot fight for love, as men may do;
"We ſhould be *woo'd*, and were not made to wooe."

The following paſſage in Shakſpeare may be alſo added;

"She's beautiful and therefore to be *woo'd*;
"She is a woman, therefore to be *won*." TODD.

Nature herſelf, though pure of ſinful thought,
Wrought in her ſo, that, ſeeing me, ſhe turn'd:
I follow'd her; ſhe what was honour knew,
And with obſequious majeſty approv'd
My pleaded reaſon. To the nuptial bower
I led her bluſhing like the morn: All Heaven,
And happy conſtellations, on that hour
Shed their ſelecteſt influence; the Earth
Gave ſign of gratulation, and each hill;

Ver. 509. *And with* obſequious majeſty *approv'd*] How exactly does Milton preſerve the ſame character of Eve in all places where he ſpeaks of her! This *obſequious majeſty* is the very ſame with the *coy ſubmiſſion, modeſt pride*, in the fourth book; and both not unlike what Spenſer has in his *Epithalamion:*

" Behold how goodly my faire Love does ly,
" In *proud humility!*" THYER.

Ver. 511. *I led her* bluſhing *like the* morn:] So, in Fletcher's *Faith. Shepherdeſs*, A. i. S. i. Perigot to Amoret;

——————" O, you are fairer far
" Than the chaſte *bluſhing morn.*"———

But Milton's is an elegant compariſon in the Eaſtern ſtyle; the *bride* of Solomon being likened to the morning, *Canticles*, vi. 10. " Who is ſhe that looketh forth *as the morning?*" TODD.

Ver. 513. ——————————— *the Earth*
Gave ſign of gratulation, &c.] This is a copy from Homer, *Il.* xiv. 347. Τοῖσι δ' ὑπὸ Χθὼν δῖα φύεν νεοθηλέα ποίην, κ. τ. λ. But Milton has greatly improved this, as he improves every thing, in the imitation. In all his copies of the beautiful paſſages of other authors he ſtudiouſly varies and diſguiſes them, the better to give himſelf the air of an original, and to make, by his additions and improvements, what he borrowed the more fairly his own; the only regular way of acquiring a property in thoughts taken from other writers, if we may believe Horace, whoſe laws in poetry are of undoubted authority, *De Art. Poet.*

Joyous the birds; freſh gales and gentle airs
Whiſper'd it to the woods, and from their wings
Flung roſe, flung odours from the ſpicy ſhrub,
Diſporting, till the amorous bird of night
Sung ſpouſal, and bid haſte the evening-ſtar
On his hill top, to light the bridal lamp.

v. 131, &c. Milton indeed, in what he borrows from Scripture obſerves the contrary rule; and generally adheres minutely, or rather religiouſly to the very words as much as poſſible of the original. NEWTON.

Ver. 519. ——— *and bid haſte the* evening-ſtar
On his hill top, *to* light the bridal lamp.] The *evening-ſtar* is ſaid to *light the bridal lamp*, as it was the ſignal among the ancients to light their lamps and torches, in order to conduct the bride home to the bridegroom. Catullus, "Veſper adeſt, juvenes conſurgite &c." *On his hill-top;* for, when this ſtar appeared eaſtward in the morning, it was ſaid to riſe on Mount Ida, Virgil, *Æn.* ii. 801; when it appeared weſtward in the evening, it was ſaid to be ſeen on Mount Œta, Virgil, *Ecl.* viii. 30. Milton therefore writes in claſſical language: He does not mention any mountain by name, but ſays only *the evening-ſtar on his hill-top*, as appearing above the hills. And ſo Spenſer ſays of the ſun, *Faer. Qu.* i. ii. 1.

———"Phœbus' fiery car
"In haſte was climbing up the eaſtern *hill*."

And Shakſpeare, *Rom. and Jul.* A. ii.

"Now is the ſun upon the highmoſt *hill*
"Of this day's journey."

And this ceremony of the ancients, of lighting their bridal lamps and torches at evening, is alluded to more plainly, B. xi. 588.

"And now of love they treat, till the *evening-ſtar*,
"Love's harbinger, appear'd; then all in heat
"They *light the nuptial torch*, &c." NEWTON.

He repeats the alluſion in ſimilar language, in his *Doct. and*

Thus have I told thee all my ſtate, and brought
My ſtory to the ſum of earthly bliſs,
Which I enjoy; and muſt confeſs to find
In all things elſe delight indeed, but ſuch
As, us'd or not, works in the mind no change,
Nor vehement deſire; theſe delicacies
I mean of taſte, ſight, ſmell, herbs, fruits, and flowers,
Walks, and the melody of birds: but here
Far otherwiſe, tranſported I behold,
Tranſported touch; here paſſion firſt I felt,
Commotion ſtrange! in all enjoyments elſe
Superiour and unmov'd; here only weak
Againſt the charm of Beauty's powerful glance.
Or Nature fail'd in me, and left ſome part
Not proof enough ſuch object to ſuſtain;
Or, from my ſide ſubducting, took perhaps
More than enough; at leaſt on her beſtow'd
Too much of ornament, in outward ſhow
Elaborate, of inward leſs exact.

Diſcipl. of Divorce, B. i. ch. iii. "They *haſte* ſo eagerly to *light the nuptial torch*." TODD.

Ver. 537. ——————— *at leaſt on her beſtow'd*
Too much of ornament, in outward ſhow
Elaborate, of inward leſs exact.] The poet has enlarged upon the ſame ſentiment in his *Samſon Agoniſtes*:

"Is it for that ſuch outward ornament
"Was laviſh'd on their ſex, that inward gifts
"Were left for haſte unfiniſh'd, judgment ſcant,
"Capacity not rais'd to apprehend,

For well I underſtand in the prime end
Of Nature her the inferiour, in the mind
And inward faculties, which moſt excel;
In outward alſo her reſembling leſs
His image who made both, and leſs expreſſing
The character of that dominion given
O'er other creatures: Yet when I approach
Her lovelineſs, ſo abſolute ſhe ſeems

" Or value, what is beſt
" In choice, but oftеſt to affect the wrong?"

NEWTON.

Ver. 543. ——————— *reſembling leſs*
His image &c.] Milton here ſeems to adopt the opinion, that the image of God in Man, was the dominion given to him over the creatures; contrary to the ſenſe he follows at v. 440. But this is not the only inſtance where, in different places, he goes upon different hypotheſes, as may beſt ſuit with his ſubject. See his different conſtruction of the ſons of God going into the daughters of men, in *Paradiſe Loſt*, and *Paradiſe Regained*. THYER.

Ver. 546. ——————————— *Yet when I approach*
Her lovelineſs, &c.] Whenever it may be imagined that, in drawing the character of our firſt parents, Milton has not done juſtice to the Woman, but has made her in every reſpect materially *inferiour* to her huſband; let the fair reader, who may harbour ſuch a thought with ſome ſlight degree of reſentment againſt our great poet, only read the next thirteen verſes, and I have no doubt the author will completely make his peace with her. The whole paſſage is exquiſitely delightful, and forms one of the eminent beauties of this book; which, in this part particularly, is rich in beautiful and intereſting paſſages. DUNSTER.

Ver. 547. ——————— *ſo* abſolute *ſhe ſeems*] *Abſolute* was, in Milton's time, the common term for *perfect*. See Barret's

And in herſelf complete, ſo well to know
Her own, that what ſhe wills to do or ſay,
Seems wiſeſt, virtuouſeſt, diſcreeteſt, beſt:
All higher knowledge in her preſence falls
Degraded; Wiſdom in diſcourſe with her
Loſes diſcountenanc'd, and like Folly ſhows;
Authority and Reaſon on her wait,
As one intended firſt, not after made
Occaſionally; and, to conſummate all,
Greatneſs of mind and Nobleneſs their ſeat
Build in her loveliеſt, and create an awe
About her, as a guard angelick plac'd.
To whom the Angel with contracted brow.
Accuſe not Nature, ſhe hath done her part;
Do thou but thine; and be not diffident
Of Wiſdom; ſhe deſerts thee not, if thou
Diſmiſs not her, when moſt thou need'ſt her nigh,
By áttributing overmuch to things
Leſs excellent, as thou thyſelf perceiv'ſt.
For, what admir'ſt thou, what tranſports thee ſo,
An outſide? fair, no doubt, and worthy well
Thy cheriſhing, thy honouring, and thy love;

Alvearie, and Minſheu's Guide into Tongues. So Marina is deſcribed in Shakſpeare's *Pericles*,

——————— "ſtill ſhe vies
"With *abſolute* Marina." TODD.

Ver. 568. ——————— *and worthy well*
Thy cheriſhing, *thy* honouring, *and thy* love;] He makes uſe of theſe three words, agreeably to Scripture: "So ought men to *love* their wives, as their own bodies: he that loveth

Not thy ſubjection: Weigh with her thyſelf;
Then value: Oft-times nothing profits more
Than ſelf-eſteem, grounded on juſt and right
Well manag'd; of that ſkill the more thou know'ſt,
The more ſhe will acknowledge thee her head,
And to realities yeld all her ſhows:
Made ſo adorn for thy delight the more,
So awful, that with honour thou may'ſt love
Thy mate, who ſees when thou art ſeen leaſt wiſe.

his wife, loveth himſelf; for no man ever yet hated his own fleſh, but nouriſheth and *cheriſheth* it," *Epheſ.* v. 28, 29. "Giving *honour* unto the wife," 1 *Pet.* iii. 7. NEWTON.

Milton had been thrice married; and he now remembered the holy vow, ſo often repeated, to *love*, to *cheriſh*, and to *honour*, the wife; as it is expreſſed in the form of ſolemnization of Matrimony. TODD.

Ver. 576. *Made ſo* adorn &c.] Theſe verſes contain a beautiful and inſtructive account of the end, for which God beſtowed on Eve ſo much of ornament and awfulneſs. But two ſuch participles as "made *adorn'd*" would have ſounded very oddly together; and therefore he has coined an adjective *adorn*, as the Italians have *adorno* for *adornato*. NEWTON.

Mr. Bowle obſerves, that Spenſer uſes this word as a ſubſtantive, *Faer. Qu.* iii. xii. 20. "Without *adorne* of gold or ſilver bright." Mr. T. Warton conſiders the Miltonick word as a participle formed from Spenſer's verb *adore*, which is uſed for *adorn*, *F. Q.* iv. xi. 46. "Congealed like drops which doe the morne *adore*." But upon the whole he is inclined to think that Milton's ear was here impos'd upon, *orn* being one of the terminations of participles; as *torn*, *ſhorn*, &c. as in the ſame manner, from the ſame cauſe, *lift* is uſed for *lifted* in our New Teſtament. The ſubſtantive *adorno*, i. e. *ornament*, exiſts, I may add, in the Spaniſh language. TODD.

But if the ſenſe of touch, whereby mankind
Is propagated, ſeem ſuch dear delight
Beyond all other; think the ſame vouchſaf'd
To cattle and each beaſt; which would not be
To them made common and divulg'd, if aught
Therein enjoy'd were worthy to ſubdue
The ſoul of man, or paſſion in him move.
What higher in her ſociety thou find'ſt
Attractive, human, rational, love ſtill;
In loving thou doſt well, in paſſion not,
Wherein true love conſiſts not: Love refines
The thoughts, and heart enlarges; hath his ſeat

Ver. 583. ——————————— *if aught*
Therein enjoy'd were worthy to ſubdue
The ſoul of man,] So, in his Tetrachordon, diſcourſing on the ſame ſubject, he pronounces the mere animal paſſion far beneath the ſoul of a rational and free-born man."
TODD.

Ver. 589. ——————————— *Love refines*
The thoughts, and heart enlarges; &c.] So Spenſer, to whom Milton ſeems to allude by his manner of expreſſion, *Hymn of Love*, ver. 190.

" Such is the powre of that ſweet paſſion,
" That it all ſordid baſeneſſe doth expell,
" And the refyned mynd doth newly faſhion
" Unto a fairer forme."

And *Faer. Qu.* iii. v. 2.

" Ne ſuffereth it thought of ungentleneſſe
" Ever to creepe into his noble breſt;
" But to the higheſt and the worthieſt
" Lifteth it up, that els would lowly fall."

See alſo *F. Q.* iii. i. 1. But there is no doubt, I think, to be made, that both theſe admired poets had in view the refined

In reaſon, and is judicious; is the ſcale
By which to heavenly love thou may'ſt aſcend,
Not ſunk in carnal pleaſure; for which cauſe,
Among the beaſts no mate for thee was found.
To whom thus, half abaſh'd, Adam replied.
Neither her outſide form'd ſo fair, nor aught
In procreation common to all kinds,
(Though higher of the genial bed by far,

theory of love of the divine Plato; and that Milton in particular, in what he ſays here, had his eye more eſpecially upon the following paſſage, where *the ſcale, by which we muſt aſcend to heavenly love,* is both mentioned and deſcribed. Τοῦτο γὰρ δὴ ἐϛι τὸ ὀρθῶς ἐπὶ τὰ ἐρωτικὰ ἰέναι, ἢ ὑπ' ἄλλου ἄγεσθαι, ἀρχόμενον ἀπὸ τῶνδε τῶν καλῶν ἐκείνου ἕνεκα τοῦ καλοῦ, ἀεὶ ἐπανιέναι· ὥσπερ ἐπαναβαθμοῖς χρώμενον ἀπὸ ἑνὸς ἐπὶ δύο, καὶ ἀπὸ δυοῖν ἐπὶ πάντα τὰ καλὰ σώματα, καὶ ἀπὸ τῶν καλῶν σωμάτων ἐπὶ τὰ καλὰ ἐπιτηδεύματα, καὶ ἀπὸ τῶν καλῶν ἐπιτηδευμάτων ἐπὶ τὰ καλὰ μαθήματα· ἕως ἂν ἀπὸ τῶν μαθημάτων ἐπ' ἐκεῖνο τὸ μάθημα τελευτήσῃ, ὅ ἐϛιν οὐκ ἄλλου ἢ αὐτοῦ ἐκείνου τοῦ καλοῦ μάθημα, καὶ γνῷ αὐτὸ τελευτῶν ὅ ἐϛι καλόν. Plat. *Conviv.* p. 211. tom. iii. edit. Serran. This is the more probable from what Milton ſays, in the account which he gives of himſelf, in his *Apology for Smectymnuus:* "Thus, from the laureat fraternity of poets, riper years, and the ceaſeleſs round of ſtudy and reading, led me to the ſhady ſpaces of Philoſophy; but chiefly to the divine volumes of Plato, and his equal Xenophon: Where if I ſhould tell ye what I learnt of chaſtity and love, I mean that which is truly ſo &c." THYER.

Ver. 591. ——————— judicious;] To be *judicious* means here, to chooſe proper qualities in Eve for the object of love: to love her only for what is truly amiable: *Not for the ſenſe of touch, whereby mankind is propagated,* v. 579; but for what Adam found *higher in her ſociety, human and rational,* v. 586. PEARCE.

Ver. 598. ——————— genial bed] As in Horace,

And with myſterious reverence I deem,)
So much delights me, as thoſe graceful acts,
Thoſe thouſand decencies, that daily flow
From all her words and actions mix'd with love
And ſweet compliance, which declare unfeign'd
Union of mind, or in us both one ſoul;
Harmony to behold in wedded pair
More grateful than harmonious ſound to the ear.
Yet theſe ſubject not; I to thee diſcloſe
What inward thence I feel, not therefore foil'd,
Who meet with various objects, from the ſenſe
Variously repreſenting; yet, ſtill free,
Approve the beſt, and follow what I approve.

"*lectus genialis*," Ep. I. i. 87. He had before applied the epithet *myſterious* to marriage, B. iv. 743. NEWTON.

The *genial bed* is a phraſe alſo in his *Tetrachordon*, as it is in Arioſto, *Orl. Fur.* C. v. ſt. 2. and in Spenſer's *Epithalamion*, v. 399. TODD.

Ver. 600. ——————— *thoſe graceful acts*, &c.] I feel inclined here to refer Milton to a beautiful Sonnet of Arioſto; in which, after noticing that the features, hair, or eyes are the charms generally ſelected by lovers for celebration in their miſtreſſes, gives a portrait of his own from the graces of her mind and diſpoſition, which cloſes with the Miltonick ſentiment, *Son.* xv.

"Una chiara eloquenza, che deriva
"Da un fonte di ſaper, *una oneſtade*
"*Di cortesi atti*, e leggiadria non ſchiva." DUNSTER.

Ver. 604. *Union of mind*,] So, in his *Doct. and Diſcipl. of Divorce*, B. i. ch. 2. "And indeed it is a greater bleſſing from God, more worthy ſo excellent a creature as Man is, and a higher end to honour and ſanctifie the league of Marriage, when as *the ſolace and ſatisfaction of the mind is regarded and provided for before the ſenſitive pleaſing of the body*." TODD.

To love, thou blam'ſt me not; for Love, thou ſay'ſt,
Leads up to Heaven, is both the way and guide;
Bear with me then, if lawful what I aſk:
Love not the heavenly Spirits, and how their love
Expreſs they? by looks only? or do they mix
Irradiance, virtual or immediate touch?
To whom the Angel, with a ſmile that glow'd
Celeſtial roſy red, Love's proper hue,
Anſwer'd. Let it ſuffice thee that thou know'ſt

Ver. 618. ——————— *with a* ſmile *that* glow'd
Celeſtial *roſy* red,] Does not Milton here mean that the Angel both ſmiled and bluſhed at Adam's curioſity? Arioſto makes the Angel Michael change colour upon a certain occaſion, *Orl. Fur.* C. xxvii. ſt. 35.

" Nel viſo s' arroſsì l' Angelo beato,
" Parendogli che mal foſſe ubbidito
" Al Creatore —" THYER.

The Angel's ſmile is undoubtedly the ſmile of graceful ſenſibility. Pope was ſo pleaſed with this beautiful painting, that he has transferred the glow to Juno, where ſhe liſtens to the courtſhip of Jupiter, on Ida, *Iliad* xiv. 373.

" He ſpoke: The Goddeſs with the charming eyes
" *Glows with celeſtial red*, &c. TODD.

Ver. 619. ——————— roſy red,] Mr. Thyer notices the application of this expreſſion in Spenſer to *fruit*, *F. Q.* i. xi. 46. But, what is more to the preſent purpoſe, it is alſo applied to perſonal beauty, *Faer. Qu.* v. v. 29.

" And his ſweet lips, on which before that ſtound
" The bud of youth to bloſſome fair began,
" Spoyl'd of their *roſie red*, were woxen pale and wan."

Sylveſter well beſtows this Spenſerian phraſe on a lady's cheeks, *Du Bart.* 1621, p. 498. TODD.

Us happy, and without love no happineſs.
Whatever pure thou in the body enjoy'ſt,
(And pure thou wert created) we enjoy
In eminence; and obſtacle find none
Of membrane, joint, or limb, excluſive bars;
Eaſier than air with air, if Spirits embrace,
Total they mix, union of pure with pure
Deſiring, nor reſtrain'd conveyance need,
As fleſh to mix with fleſh, or ſoul with ſoul.
But I can now no more; the parting ſun

Ver. 627. ——— *union of pure with pure*
Deſiring; nor reſtrain'd conveyance need,
As fleſh to mix with fleſh, or ſoul with ſoul.] The two laſt of theſe verſes Dr. Bentley would throw out: he has ſeveral objections to them; but they will be all anſwered by conſidering the ſenſe of the paſſage. Raphael had ſaid that Spirits *mix total;* that is one circumſtance, in which they differ from men: here he adds another circumſtance of their difference, *viz.* they are ſo unreſtrained that they *need no conveyance*, that is, need not move to meet one another, as our fleſh does to mix with other fleſh, and one ſoul with another ſoul, *mediante corpore.* In fewer words, Spirits (ſays Raphael) not only mix total, but they mix at a diſtance, and without approaching each other. This is Milton's ſenſe; and now that unintelligible ſtuff (as the Doctor calls it) *need conveyance, as ſoul to mix with ſoul,* is become very eaſy to be underſtood. PEARCE.

Ver. 630. *But I can now no more;* &c.] The converſation was now become of ſuch a nature that it was proper to put an end to it: And now the *parting ſun beyond the Earth's green Cape*, beyond Cape de Verd the moſt weſtern point of Africa, *and verdant Iſles*, the iſlands of Cape de Verd, a knot of ſmall iſlands lying off Cape de Verd, *Heſperian ſets*, ſets weſtward, from Heſperus the evening ſtar appearing there, *my ſignal to depart*, for he was only to ſtay till the evening. See B. v. 376. And he very properly cloſes his diſcourſe with thoſe moral inſtructions, which

Beyond the Earth's green Cape and verdant Iſles
Heſperian ſets, my ſignal to depart.
Be ſtrong, live happy, and love! But, firſt of all,
Him, whom to love is to obey, and keep
His great command; take heed leſt paſſion ſway
Thy judgement to do aught, which elſe free will
Would not admit: thine, and of all thy ſons,
The weal or woe in thee is plac'd; beware!
I in thy perſevering ſhall rejoice,
And all the Bleſt: Stand faſt; to ſtand or fall
Free in thine own arbitrement it lies.
Perfect within, no outward aid require;
And all temptation to tranſgreſs repel.
So ſaying, he aroſe; whom Adam thus

ſhould make the moſt laſting impreſſion on the mind of Adam, and to deliver which was the principal end and deſign of the Angel's coming. NEWTON.

Milton had, in this deſcription of *the parting ſun* &c. his favourite, Apollonius, in view, *Argon.* iii. 1190.

Ἠέλιος μὲν ἄπωθεν ἐρεμνὴν δύετο γαῖαν
Ἑσπέριος, νέατας ὑπὲρ ἄκριας Αἰθιοπήων. TODD.

Ver. 634. *Him, whom to love is to obey,*] "For this is the love of God, that we keep his commandments," 1 *John* v. 3. *His great command* every body will underſtand to be the command not to eat of the forbidden tree, which was to be the trial of Adam's *obedience.* NEWTON.

Ver. 637. ——admit:] *Admit* is uſed in the Latin ſenſe, as in Terence, *Heaut.* A. v. S. ii. "Quid ego tantum ſceleris *admiſi* miſer? What great wickedneſs have I *committed?*" NEWTON.

Ibid. —— *thine, and of all thy ſons,* &c.] Virgil, *Æn.* xii. 59

"In te domus omnis inclinata recumbit." HUME.

Follow'd with benediction. Since to part,
Go, heavenly gueſt, ethereal Meſſenger,
Sent from whoſe ſovran goodneſs I adore!
Gentle to me and affable hath been
Thy condeſcenſion, and ſhall be honour'd ever
With grateful memory: Thou to mankind
Be good and friendly ſtill, and oft return!

Ver. 645. ——————— benediction.] *Benediction* here is not *bleſſing*, as it is uſually underſtood, but *well-ſpeaking*, *thanks*, as Mr. Richardſon illuſtrates from *Par. Reg.* B. iii. 127. "Glory, and *benediction*, that is, *thanks*." And "To *bleſs* God," ſays Dr. Pearce, is a common phraſe in religious offices. Thus, in the Pſalms, "*Bleſs* the Lord." And, in our Liturgy, the Song of the three Children is called the *Benedicite*. TODD.

Ibid. ——————— Since to part,
Go, heavenly Gueſt, ethereal Meſſenger,
Sent from whoſe *ſovran goodneſs I adore!*] Theſe three lines furniſh two examples of the figure ellipſis. In the firſt we muſt ſupply, *it is neceſſary;* ſo that the full phraſe is, *ſince to part is neceſſary*. This is an ellipſis common enough in Greek, where the word δεῖ, ſignifying *it muſt be*, is underſtood. The other is the ellipſis of the pronoun *him;* ſo that the complete phraſe is, *ſent from him whoſe goodneſs I adore*. LORD MONBODDO.

Ver. 652. *So parted they; the Angel up to Heaven*
From the thick ſhade, and Adam to his bower.] It is very true, as Dr. Bentley ſays, that this converſation between Adam and the Angel was held in *the bower*. For thither Adam had invited him, B. v. 367.

"Vouchſafe with us—in yonder *bower*
"To reſt."———

And the Angel had accepted the invitation, ver. 375,

——— "lead on then where *thy bower*
"O'erſhades ———
——— "So to the ſylvan lodge
"They came."———

So parted they; the Angel up to Heaven
From the thick ſhade, and Adam to his bower.

But by *bower* in this place is meant his *inmoſt bower*, as it is called, in B. iv. 738, his place of reſt. There was a ſhady walk that led to Adam's bower. When the Angel *aroſe* v. 644, Adam *follow'd him* into this ſhady walk: and it was from this *thick ſhade* that they parted, and the Angel went up to Heaven, and Adam to his bower. NEWTON.

Compare the parting of Jupiter and Thetis in the firſt *Iliad:*

Τὼ γ' ὡς βουλεύσαντε διέτμαγον· ἡ μὲν ἔπειτα
Εἰς ἅλα δῖαν ἄλτο βαθείαν, ἀπ' αἰγλήεντος Ὀλύμπου,
Ζεὺς δὲ εἰὸν πρὸς δῶμα. TODD.

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